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WRITE FOR COMPLETE INFORMATION TO

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35 WYEMOUTH ST.,  
LONDON, W., May 5, 1909.

The principal topic of conversation during the past week, or ever since Lloyd George made his great speech on the Budget, has been the financial condition of England and the effect that the increased taxation will have upon all classes. All other subjects have sunk into insignificance before the importance of the future outlook of increased expense of living. As seems natural, luxuries will be the first to feel the effect of the greater demands upon incomes to support the Government, and there are already signs that music, which has been rather handicapped during the past year, will suffer still further. An additional shilling in the pound for taxes means a quarter of an income taken away, and in the case of small incomes is a real hardship. The smaller audiences of the past week at the various recitals and concerts have been remarked, and the prospect for the present season is not a promising one.

Leoncavallo's "Zaza" was produced at the Coronet Theater by Castellano's Italian Opera Company on Friday evening of last week, this being the first performance of the opera in England. In Italy it was produced at Milan in 1900, eight years after "Pagliacci." The story of "Zaza" is familiar from the play of that name which has been heard in many countries and in many languages, and the musical version follows closely on the original play. The music, as far as could be judged from a first performance when things did not run too smoothly, is not up to the standard set by the composer in "Pagliacci." Miss de Restie sang the role of Zaza, and the others in the cast were Mr. Ciccolini and Mr. Pompa.

"Rigoletto," "Norma" and "Carmen" are the operas for this week by the Italian company, the performances being of special interest, as they are all given in the manner that obtains at the Italian opera houses.

At Covent Garden the first of the two special performances of "Die Walküre" appears to have been the success of the week. Miss Van Dresser, an American, sang the part of Sieglinde, and Madame Salzmann-Stevens appeared as Brunnhilde, singing the part in German this time instead of English, as she did last January in the then "all English" performance. Walter Hyde was an impressive Siegmund, the language lending itself better to the music than English. Madame Kirby Lunn was Fricka and Francis Harford substituted on short notice for Mr. Radford in the part of Hunding. The Wotan was a German, Mr. Schützendorf.

The Saturday afternoon concert of the London Symphony Orchestra was the continuation of their own series, and the orchestra was conducted by Safonoff.

A recital of South African folk song by Floriel Florean emphasized the opinion of Leonard Liebling in "Variations," that the music of the Indians—or South Africans in this case—must first of all be music and after that requires harmonizing. The majority of the songs the other evening were based upon native South African melodies, but had been arranged by European composers. Miss Florean supplied the English translations. She was assisted by Rudolf Weinman, violin, and Lorne Wallet, who sang a number of songs.

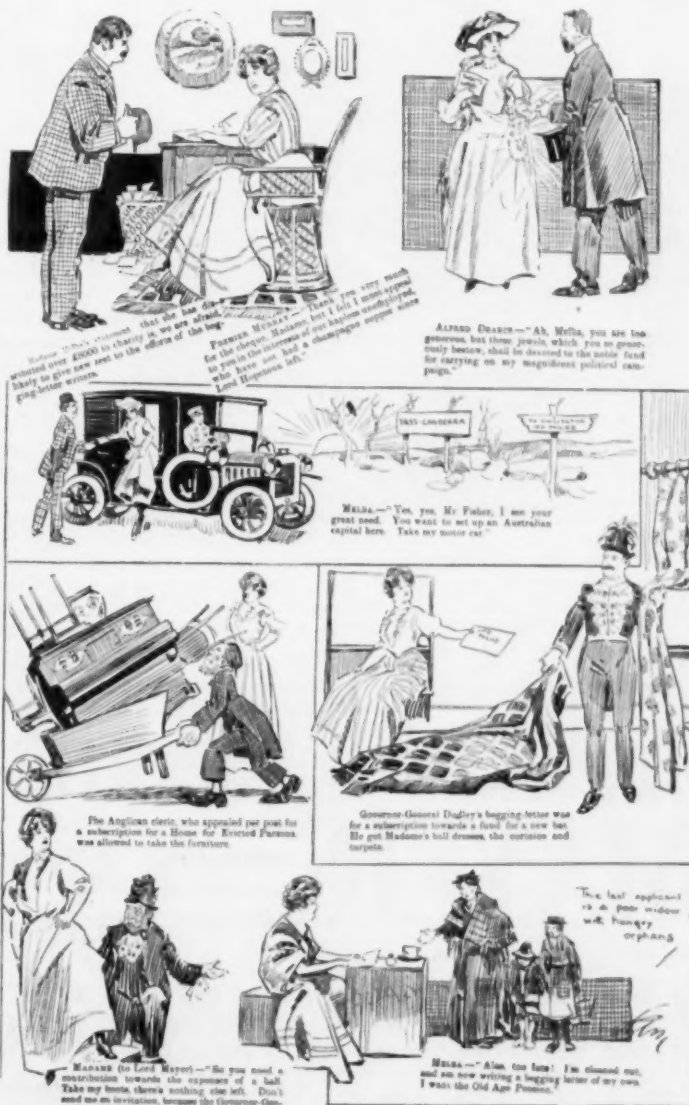
Among the piano recitals of the past week was that of the Misses Cecilia and Elsa Satz, two young girls from Berlin who came to London for the season, bringing with

them many testimonials as to their proficiency in the art of playing music for two pianos. They have had excellent training, and they at once made a favorable impression with the audience at their debut last Friday. They have had the necessary practice and experience together to play in perfect accord and they possess the other requisites that go to make up success. Their love for, and appreciation of, the music was also a great charm; nothing was done in a perfunctory way, and they enjoyed it all, as did the audience. At their next concert they will play Mozart's sonata in D, a romance by Grieg, and one of Algernon Ashton's compositions.

Madame Tetravini made her first appearance this season on Saturday evening in "Traviata."

The 300th performance of "Faust" at Covent Garden took place last week. It was first performed in London on June 11, 1863. Titiens was the Marguerite.

At Bechstein Hall last Saturday Busoni began the first of a series of three piano recitals to be given during the coming fortnight. As usual when he plays in London, there was a large and appreciative audience present last



"THE BEGGARS HAVE COME TO TOWN."

From Melbourne (Australia) Punch.

week, and he again captivated the public by his qualities as a performer. His display of technic was brilliant, particularly in some of his own effective transcriptions from Bach. Beethoven's sonatas in E major and C minor, and Brahms' variations on a theme by Paganini were other numbers on the program, all beautifully played, and after the final number the applause was so loud and long continued that Mr. Busoni gave one of Chopin's nocturnes as an extra number. On Thursday, that is tomorrow, the second recital is to take place, when he will play Liszt's "Années de Pelerinage."

The main interest of the program of old chamber music, played by Grace Sutherland and Frank Thistleton last week, was the performance of Haydn's concerto in G for violin, with piano. This is the second of two concertos which were long lost and have only recently been discov-

ered, and it is supposed that it has never before been given in England. Other numbers to which the interest of a first performance attached were a suite in A minor for two violins, viola, double bass and piano, by Telemann (1681-1767), and a work for the same instruments, by Locatelli (1693-1764).

Yolanda Merö's first orchestral concert in London was last Thursday afternoon at Queen's Hall. The London Symphony Orchestra was directed by Emil Mlynarski and Miss Eshelby contributed some songs. Miss Merö's first number was Tchaikowsky's concerto No. 2, and her second, Liszt's No. 2 in A. Her appearance here last year had at once placed Miss Merö on a high plane of appreciation by the musical public, and there was a large audience to hear the young pianist with orchestra. After each number there were many recalls and compliments and congratulations for her brilliant playing. Tomorrow she will be heard in Steinway Hall, which will hardly prove sufficiently large for the many who wish again to hear this player. Her program then will contain pieces by Beethoven, Schumann, Dohnanyi, Chopin, Wagner-Liszt and Liszt. As has already been stated, Miss Merö is very young, but plays with a finished technic and has a rare artistic temperament. She is to go to America this coming winter, and will undoubtedly make as immediate a success there as she has in London and on the Continent.

Ninety-three bands are to play in the various London parks during the summer for the free delectation of the public.

Some one advertises in a morning paper offering "a good home" for a grand piano.

At Stafford House, on Tuesday afternoon, there was a charity concert, in which a number of well known musicians took part. Among them were Sammarco, Walter Hyde and Kirby Lunn, of the Covent Garden Opera Company.

The Royal Society of Musicians controls a charitable fund for the benefit of musicians needing assistance, and in celebration of the 171st festival of this society a banquet was given the other evening. In connection with the festival. There were donations to the amount of \$8,000, which included two legacies of \$2,500 each. There was a carefully selected program of music, in which Audrey Richardson, Ada Forrest, Myra Hess, Gregory Hast, C. Warwick-Evans and F. R. Kinke took part.

Mr. Kussewitzky, the contrabass player, was so unfortunate as to break his instrument recently, and to such an extent that repairs could not be completed in time for his recital, which has, therefore, been postponed for a week.

Unaccompanied part-singing is not often heard in London, so that the concert by the choir of Smallwood Metcalfe was of special interest. The chorale, "Ein feste Burg ist unser Gott," Mendelssohn's "Judge Me, O God," Thomas Ravenscroft's setting of "In the Merry Spring," and two novelties by Sir Charles Stanford, were among the numbers sung. A part song by Granville Bantock, "Far Away in Himalaya," and "O Rudder Than the Cherry," proved especially pleasing to the audience.

Estella Rosetti made a successful appearance this week, while the playing of Dr. Rum-schiyski, who assisted her, was excellent.

Francis Macmillen made another appearance at Queen's Hall last evening, and at each concert he adds to his already fine reputation. The advance made in every direction by this young violinist is commented upon by all who hear him, and it must be remembered that he was always a great favorite with the English public. His program last evening was one well calculated to show his special gifts as a violinist, including as it did the Wieniawski D minor concerto, Mozart's minuet, a transcription by Ysaye of Saint-Saëns' caprice and Paganini's "Moise" fantasia. Mr. Macmillen's beauty of tone, his technic, his interpretations, were brought out prominently, and the recital was another triumph for him.

To "mark her affection for the Australian people by some direct personal gift," Madame Melba, as a response to the many appeals she has received, has set aside a sum of \$5,000 to be distributed in charity among the chief cities of her native country. In explanation she says that

the number of concerts arranged for in her tour make it impossible for her to undertake additional appearances. The accompanying illustration tells an eloquent tale of the Melba charities.

\*\*\*

Pepito Arriola, the greatest of musical prodigies, is now in London where he will play several times during the season. Yesterday morning his marvelously gifted little sister, only three years and four months old, gave a private hearing to a few people at the Blüthner piano warerooms. This baby played the most difficult classical music, having learned it from hearing her mother play these pieces. Pepito is certainly the greatest child pianist that has ever



PEPITO ARRIOLA.

come before the public. There is nothing immature about his playing, and it sounds like that of a grown person as far as power goes. His technic is wonderful, his interpretations, his temperament, his enthusiasm, all impress the hearer. His devotion to his teacher, Alberto Jonas, is touching. He considers him the greatest teacher living, his technic and all his "arts of the piano" being most enthusiastically talked about and described by Pepito; in fact, he could not say enough about Mr. Jonas, and it was easy

to see that his lessons from that teacher were a pure delight to him. Lessons and practice have not made havoc with the health of this boy, nor does the extraordinary talent of the baby sister seem to have affected her health, for she is a big, sturdy child for her age, quite devoted to a Teddy Bear that occupied all her attention when not at the piano. Pepito romped about and amused himself like any boy of ten, but was always ready to talk on his favorite subjects, music and Mr. Jonas. The boy is under the management of Daniel Mayer, and it is quite on the cards that he may go to America, if the law of that country allows a child of such tender years to appear in public. In the meantime he is happy, healthy and busy with lessons and play. His pleasure on hearing that your correspondent was acquainted with both Mr. Abell and Mr. Jonas was expressed warmly, and he said, naively: "I am often in THE MUSICAL COURIER."

\*\*\*

The program of the Widor concert on Tuesday afternoon included a symphony, songs, a fantasia (played by Olga Samaroff at the piano), and a bacchanale.

\*\*\*

There is much pleasurable excitement at the announcement that Madame Nordica is to give a concert in London during the present month. It is some time since this great singer has been heard in London and she may be quite sure of a hearty welcome on her appearance at Queen's Hall on the 28th.

\*\*\*

A new Quartet has just appeared, formed of four well known women players, and styled the Solly String Quartet. The members are: Harriet Solly, Bertha Tressler, Sibyl Maturin and Margaret Izard. Their first program included Couperin's quartet for strings and harpsichord, "L'Apotheose de Lullu."

\*\*\*

Arthur Nikisch is to conduct the London Symphony Orchestra on Saturday afternoon, and also for the two following concerts on the 20th and 27th. A. T. KING.

#### Clements' Pupils Secure Positions.

Pupils of H. Loren Clements, of New York, have secured good choir positions this spring. Mr. Clements himself is now the musical director of the chorus choir of the Methodist church at Jamaica, L. I. Carrie Stoot-hoof and Ida Mosback, both pupils of Mr. Clements, are holding solo positions in this choir. Besides the adult choristers there is a children's choir of fifty voices. Rehearsals are in progress for Gaul's "Holy City." W. G. Schaefer, tenor, from the Clements studios, has been engaged as soloist in the choir of Grace Reformed Church, Brooklyn. Edward Gawanm, another tenor, is soloist in the choir of the Prospect Park Presbyterian Church, Brooklyn. Charlotte Lausser, soprano, is a soloist at the Baptist church, in Morristown, N. J.

The artists who assisted in the steamer concert given recently on the Kaiser Wilhelm II, eastward bound, were Mühlmann, Gadske, Glenn Hall, Flahaut, Alda, Anthes, and Hertz.

#### YOUNGSTOWN AND VICINITY.

YOUNGSTOWN, Ohio, May 12, 1909.

Under the direction of John Colville Dickson, of Pittsburgh, Cowen's "Rose Maiden" was given last Thursday evening in the Park Theater, Youngstown, by the Schubert Club. The soloists were Josephine A. Rentz, soprano; Edith Scott, contralto; Edward Vaughan, tenor, and Louis Kennedy, basso, while Mrs. J. Bruce Fithian acted as accompanist.

\*\*\*

Thursday afternoon the Matinee Musical Club, of Canton, was entertained at the home of Irma Steele, South McKinley avenue. An enjoyable program was given by Mrs. Martin Boyer, Mrs. Ralph Shoop and Miss Steele, with Mrs. C. A. Crane accompanying.

\*\*\*

Dr. John Emery, of the Handel Oratorio Society of New Castle, was in Youngstown on Monday in the interest of the annual music festival to be given by that society in the Harris Family Theater on Thursday and Friday evenings. Many tickets are being placed in Youngstown for the affair, which promises to be the biggest thing musically which this section will have during the present season.

\*\*\*

Grand opera in Pittsburgh, given by the Metropolitan Company of New York, has proven a great attraction for musicians of Youngstown, Warren, Niles, New Castle, Sharon and Canton during the past week. Many people went from each of these cities to see and hear the different operas presented by that company.

\*\*\*

Mrs. E. D. Snider, of Warren, entertained the young men of the Hiram College Glee Club on Wednesday evening at dinner, prior to the Glee Club's appearance in concert at the Central Christian Church. The Glee Club gave a very satisfactory concert, which was much appreciated by a large audience.

\*\*\*

A dinner for the choir of Immaculate Conception Church, Youngstown, was given by Father John F. Mahoney and Bernard Patten Thursday evening, at which about thirty members of the choir were present. The dinner was given in the school hall and among the soloists of the evening were Garrett Conners, baritone, and Patrick Welsh, basso, pupils of Lester Busch, baritone.

\*\*\*

A musicale given by the ladies' societies of the Plymouth Congregational Church on Wednesday evening in that church in Youngstown was an immense success. Herbert Davies and Mrs. Davies, of Toledo, baritone and soprano, respectively, were the soloists.

\*\*\*

Florence Murphy, a Youngstown contralto, now residing in Pittsburgh, has attained considerable prominence in that city as a soloist. One of her recent appearances was with the Men's Club of the Sheraden Presbyterian Church, at which she sang several groups of songs very effectively.

\*\*\*

Garrett Conners, a pupil of Lester Busch, baritone, won many new laurels for his excellent singing on Thursday evening at the K. of C. banquet, held in the K. of C. Building, Youngstown. L. C. BUSCH.

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BERLIN, W., May 2, 1909.

S. Landecker's jubilee, which was celebrated on Thursday evening in commemoration of his twenty-five years of activity as owner and director of the Philharmonie, was a very brilliant artistic and social event. At eight o'clock in the evening Beethoven Hall was filled to the very last seat with an unusually distinguished audience that had come by invitation to listen to the festival concert. Practically all of Berlin's artistic notables were among this gathering. The artists who lent their services for the festival occasion were: Lilli Lehmann, Leopold Godowsky, Ernst von Possart, Jean Gerardy, Franz von Vecsey, and Dr. Ernst Kunwald, and the Philharmonic Orchestra. Carl Halir was to have played, but illness prevented his appearance, so Vecsey took his place at the last moment. The program was opened with Beethoven's "Overture zur Namensfeier," after which followed a prologue written by Sigmar Mehring and spoken by Ernst von Possart; then came a performance of César Franck's symphonic variations for piano and orchestra, by Leopold Godowsky and the Philharmonic Orchestra; the first movement of the Mendelssohn violin concerto, played by Vecsey; Weber's big aria, "Ozean, du Ungeheuer," from "Oberon," sung by Lilli Lehmann; the Saint-Saëns A minor cello concerto, played by Jean Gerardy, while the "Tannhäuser" overture made a fitting close to these interesting offerings. The artists were all in fine fettle. Their characteristics are so well known that it is not necessary to comment in full upon their playing on this occasion. Godowsky was magnificent, Vecsey is always a great favorite with the Berliners, Lilli Lehmann made an imposing impression with her nobility of style and breadth of delivery, Gerardy was perfection itself, and Kunwald surpassed himself with a wonderful performance of the "Tannhäuser" overture. After the concert 460 guests partook of a banquet given by Director Landecker in the Oberlicht Saal of the Philharmonie. This auditorium

made a gay and festive appearance; the long tables were handsomely decorated with flowers and in the middle sat Mr. and Mrs. Landecker, surrounded by their more immediate friends. Director Landecker made a felicitous speech of welcome, and there were numerous other addresses during the evening, two humorous ones by Ernst von Possart and Carl Wittkowski being especially appreciated. Among the guests that partook of Director Landecker's hospitality were nearly all of the musical celebrities of this great art center and numerous other distinguished personages from outside. It is impossible to mention more than a small number of those present, but the present writer saw Theodore Leschetizky, who had come over from Vienna, accompanied by his young wife, to attend the celebration; Emil Sauer, of Dresden; Willy Burmester, of Darmstadt, and Frank van der Stucken, of Circinnati; further, among local artists were: Friedrich Haase, Dr. Carl Muck, Madame Hans von Bülow, Lilli Lehmann, Leopold Godowsky, Conrad Ansoerge, Jean Gerardy, Gustav Holländer, Xaver Scharwenka, Philipp



S. LANDEKER.  
Owner of the Philharmonie.

Scharwenka, Sergei Kussewitzky, Paul Knüpfer, Putnam Griswold, Artur Schnabel, the wives of all these artists, Frazz von Vecsey, Etelka Gerster, Otto Lessman, Ar-

rigo Serato, Theodore Spiering, Maurice Aronson, Dr. Ernst Kunwald, Marcell Salzer, and many others more or less known to fame. After the banquet, which lasted until about two o'clock in the morning, the guests repaired to the large hall of the Philharmonie, where coffee was served, and an hour of pleasant social intercourse enjoyed. The Philharmonie was founded as a skating rink twenty-five years ago, roller skating being at that time all the rage in Germany, and from this prosaic beginning it developed into the greatest and most famous concert establishment in Germany. As Director Landecker stated in his speech of welcome, three factors, aside from his own endeavors, contributed toward making the Philharmonie such a success; these were the Philharmonic Orchestra, Hermann Wolff, the famous founder of the Concert Direction bearing his name, and L. Sacerdoti, Landecker's partner, who was closely associated with him for more than twenty years. Sacerdoti died four years ago. The Philharmonie proper is the large hall with a seating capacity of 2,500, where the Nikisch concerts are given, but the establishment also contains two other halls, which are connected with this large one, namely, the Oberlicht Hall, which seats 600, and the Beethoven Hall, with a seating capacity of 1,100. Mr. and Mrs. Landecker received hundreds of congratulations on the day of the anniversary celebration, and their home was converted into a veritable flower garden. This magnificent floral display was removed to the Philharmonie in the evening and placed on the stage, to the delight of the guests.

The last piano recital of the season was given by Conrad Ansoerge, whose refined, poetic and soulful interpretations of Beethoven and Schubert made a profound impression, as my representative informs me. Ansoerge has had a very successful season. Next fall he will make his debut in London.

Hugo Kaun's "Drei Einfache Stücke" have been played during the past season by most of the leading orchestras of Germany, and everywhere with emphatic success. The pieces have been very well received by the press. The Musikalisches Wochenblatt, of Leipzig, writes: "As a second number came Hugo Kaun's three new pieces. They are works that afford pleasure—brief in form, refined in workmanship. The 'Albumblatt' has a romantic, fantastic stamp and the mood is delightful; the rondo is fresh and bright and the principal theme pleases one through its melodic invention; among the variations several are quite remarkable." Kaun is at present at work upon a new symphony, which will be brought out next fall.

Pierre Samazeuilh, the French cellist, has been playing in his native country with great success. One of his numbers, a lied by Vincent d'Indy, has met with especial approval, although the artistic performance of the Saint-Saëns A minor concerto was also warmly praised. The artist made a tour of twenty concerts with Joseph Thibaud.

Marcella Sembrich will bid farewell to the operatic stage in Berlin on June 14, when she will appear as Rosina in the "Barber of Seville" at Gura's summer opera in Kroll's Theater. This will be a memorable performance, as d'Andrade will sing the part of Figaro.

A correspondent of THE MUSICAL COURIER recently stated that Dr. Ludwig Wüllner would assist Tilly Koenen at her New York debut next fall. This, however, is not the case. Miss Koenen writes me that she will make her debut in a song recital without any assistance whatever.

Michel Sciapio, the violinist, formerly of New York, recently played in Vienna with great success. His interpretation of the Brahms concerto was highly praised by the critics.

George Reed, formerly of Chicago, one of Georg Fergusson's most successful pupils, has left the Trier Opera



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PAUL KITTEL, Dramatic Tenor, Vienna Imperial Opera.  
PUTNAM GRISWOLD, the Bass of the Berlin Royal Opera and Gurnemanz of the Savage "Parsifal" Tour.  
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and gone to Dantzic, where he will be the first dramatic tenor at a salary double that which he has been receiving at Trier. Another pupil of Fergusson's, Frau Marie Krüger, has just signed a three years' contract with the Freiburg Opera, where she will be the leading dramatic contralto.

Norma Schooler, a young American singer, has signed a three years' contract with the Essen Opera. She will enter upon her new engagement next September and will sing all of the leading dramatic roles. Miss Schooler is a native of Montgomery, Ala., and she has been studying in this city for the past two years with Richard Lowe. This makes two pupils of Lowe's who have secured important operatic engagements in Germany during the last two weeks.

The late Prof. Julius Hey was much esteemed by Richard Wagner, as may be seen through frequent allusions in the latter's recently published letters. When Georg Unger was chosen to create the role of Siegfried, Wagner was convinced that Hey and no other was capable of coaching the singer and assisting him to acquire the adequate style of delivery, and he wrote Hey as follows:

ESTEEMED FRIEND:—I beg you to make opportunity to come to me at once for a few days. I need your help for the proper guidance of a singer who promises to render me valuable service, but he must first work out the necessary vocal cure. I know of no one equal to you for this. Everything else is going well.

Awaiting a favorable reply,

Your respectfully devoted,

(Signed) RICHARD WAGNER.

Unger found it difficult to get the new method at first, but Wagner's confidence in his ability and in Hey's remarkable talent for instruction helped to keep up their courage, and finally when (the other artists having been similarly assisted by Hey) the first performance of the "Ring" was given in 1876, the results were all that could be desired. Later Unger, growing egotistical, deteriorated somewhat and disappointed Wagner with his London appearances. Hey's book, "Richard Wagner as a Master of Delivery," upon which he was working up to the time of his death, will appear in print shortly.

The manuscript of an unpublished opera by Verdi has just been discovered. It was found in his villa at Santa Agata, lying in a box of unimportant papers, where it had probably been put away and forgotten by the master, who composed a number of operas which he later decided were not worthy of production. It will, however, be of interest to the musical world, even if it is not equal to his other works. It will probably be performed in Milan next season.

The Stern Conservatory gave the fourth of its pupils' public operatic performances at the Theater des Westens yesterday afternoon, when acts from "Figaro's Wedding," "Fra Diavolo," "Der Waffenschmied" and Offenbach's operetta, "Mr. and Mme. St. Denis," were heard. Professor Hollaender himself directed the performances again, and very creditable ones they were. In Mozart's immortal opera *Fraulein Emmy Nicklass*, the daughter of the famous

singing teacher, Madame Nicklass-Kempner, made a successful debut. She is very promising, both vocally and histrionically. Other pupils who distinguished themselves were Frieda Schmidt and Mr. Flessburg. Miss Schmidt especially sang remarkably well and was rewarded with a well earned salvo of applause.

Helena Lewyn, the young American pianist, has been engaged to play the Chopin F minor concerto at Homburg on May 19 with the famous Frankfurt Museum Orchestra. She will also be heard at this concert in several solo numbers.

ARTHUR M. ABELL.

#### Tilly Koenen Astonishes Graz Audiences.

The Graz critics vie with each other in sounding the



TILLY KOENEN.

praises of the glorious voice and art of the young Dutch contralto, Tilly Koenen, as follows:

We are astonished at her material as well as at her perfect art of delivery. Tilly Koenen understands to a remarkable degree how to declaim and to characterize in excellent style. Serious, sad, agreeable, cheerful and naive moods—she portrays them all with equal facility.—Graz Morgenpost.

Tilly Koenen, the queen of contraltos! When last she came to us she went away a conqueror, and again her last recital in Graz

awakened echoes of rejoicing in the hall. Whoever hears Tilly Koenen will understand the reason for this. The ear can scarcely be satiated with drinking in the flow of tonal beauty that pours forth from this magic medium of enchantment.—Graz Volksblatt.

That was a tempestuous revel of harmony and song! One could not hear enough. And it is not alone Tilly Koenen's powerful mezzo-soprano voice, but the art with which she controls it and the surpassing wealth of temperament at her command, with which she charms her listeners.—Graz Tageblatt.

#### MUSICAL ACTIVITY IN TENNESSEE.

COLUMBIA, Tenn., May 10, 1909.

The musical spirit in Columbia and vicinity has taken on new life, and this summer promises much entertainment, but the fall promises more. A movement is on foot to reorganize the Verdi Club for the purpose of giving a number of light operas and oratorios. This club was disbanded two years ago, but up to that time much good work was accomplished. A new feature to the club will be the orchestral part that will be organized in connection.

Mrs. H. N. Dunn, has closed her music class here and gone to Chicago to study for the summer under Mrs. Crosby Adams. Mrs. Dunbar's year was a most successful one.

The announcement that Martin Cox, formerly of Columbia, had been engaged for the summer to sing in the "Candy Man" was received here with much pleasure by Mr. Fox's musical friends. Louise Dressler is playing the leading role in this chic little musical comedy. Mr. Cox also has an important engagement for next season, announcement of which will be made later.

For the next two weeks Columbia will have one continuous round of music and merriment. The commencement exercises at the Columbia Institute will be in full sway, and the talent this year is 'way beyond the average.

Mildred Rigby, of the Institute, one of the young ladies of Miss Haml's class in expression and Miss Wheeler's class in vocal, has developed a wonderful talent for the stage, and there is some talk of her studying to go in for a stage career. Maude Adams was educated at this famous school. Miss Rigby's home is in Mississippi.

A recital with much class was given in the music hall of the Columbia Institute Friday evening at eight o'clock by Annie Mai Fleming, Mary Rainey, pianists, and Leah Jones, vocalist. Miss Fleming is a musician of many parts and plays with great expression and technique. Miss Rainey's playing is notable for a warm musical tone. Miss Jones is blessed with a sympathetic mezzo soprano and she sings with feeling. The Misses Fleming and Rainey are advanced pupils of Mary Ashton, teacher of piano, and Miss Jones is a pupil of the vocal instructor, Miss Wheeler.

Bertram Dedman, tenor, is studying seriously and expects to enter the professional ranks when his voice is fully developed.

W. D. H.

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## MUSIC IN MOSCOW.

ABRATTE 65, DNEPRBORG,  
Moscow, Russia, April 15, 1909.

A few particulars about the opera, "Pskovitianka," or "The Maiden of Pskow," will not be amiss just now. Rimsky-Korsakow, an officer in the navy, began to compose this opera in 1868. It is to be performed in May at Paris with Russian artists, chorus, etc. It was the first opera of Rimsky-Korsakow's. Mili Balakirew, who did so much to encourage the young composers of the Russian school in their work, and Moussorgski, the composer of the opera "Boris-Godunow," a friend of Rimsky-Korsakow, both insisted on his taking the subject of the "Pskovitianka" for an opera. And, indeed, it was a well chosen theme, offer-



CHALIAPINE AS JOHN THE TERRIBLE.

ing every opportunity for displaying characteristic musical motives and rich melodies.

\*\*\*

Rimsky-Korsakow having been born in the North of Russia, and having passed his childhood there, his sympathies turned later to those parts of the country which offer a large store of folklore, ancient customs, myths, etc. He found there subjects for his operas. In the olden times

the towns of Novgorod and Pskow flourished in the North of Russia. Both were situated on the banks of large rivers, had immense lakes in their neighborhood and thus were convenient for trade and commerce. Ships arrived from everywhere and the wealth of these two towns was known all over Russia, exciting envy and greediness in the other parts of the Slavonian countries. The thriving state of Novgorod and Pskow was especially due to their democratic republican government and their Hanseatic league. Czar John the Terrible (1533-1584), that dreadful despot, could not bear that such republican institutions should flourish in the neighborhood of his kingdom and decided to conquer and ruin them. At the head of a mighty army he moved against them. Novgorod attempted to withstand the Czar. In vain did the city struggle! It was soon vanquished and Czar John the Terrible, as soon as he entered the place, committed atrocities to punish the rebels,

MADAME KRENNIKOVA,  
"The Maiden of Pskow."

atrocities of which the world had seldom heard. And then he went straight on to Pskow with the same cruel intentions.

\*\*\*

The population of Pskow were divided in opinion: one party declared that there was nothing to be done, the only

way of escape being to submit to the mighty Czar. The other party decided to fight to the end. This struggle of the political party with heroes ready to fight for liberty, and a heroine typified by the "Maiden of Pskow"—the figure of Czar John the Terrible—all these characters and motives furnish an interesting plot for an opera.

\*\*\*

The personality of John the Terrible monopolizes the attention of the listener. It is a very complete character. On the one hand, John was spirited and highly gifted; on the other a barbarian and fanatic, who frequently gave himself up to religious ecstasy, and who suffered from an unquenchable thirst for blood, followed by fits of repentance, during which he would humble himself and then start afresh to commit new atrocities. This role is especially well played by Chaliapine, who gives an imposing characterization of John the Terrible. As has been stated above, "Pskovitianka" was the first opera that Rimsky-Korsakow composed, so that he was quite inexperienced. He himself could not know the immense force of his creative power, and was entirely under the influence of Dargomyzhsky, the elder Russian composer at that time, whose style was recitative declamation in his operas, which subordinated the music to the words. Rimsky-Korsakow tried to follow his example, but frequently failed, as his talent would have its way, bursting from time to time into strains of splendidly passionate music. As an example of the great force of his genius may be cited the scene of the Republicans, in which they take the oath to remain true to their country and their independence, and to stand by one another. The music here is sublime, with an increase in effectiveness until it reaches a truly tremendous climax. The romantic love of the young hero for the maiden of Pskow gives rise to lovely duets.

\*\*\*

Rimsky-Korsakow went over this opera three times, at intervals of years, before he was satisfied with it. And it became a masterpiece! Many years after he added to it a prologue, "Roiarina Vera Sheloia," which explains how the maiden of Pskow came to be a daughter of Czar John the Terrible. He recognized her on his entrance to the town of Pskow, but knowing that she was a rebel, decided to put her to death.

\*\*\*

Novgorod and Pskow remained from that time provinces of the large Russian Empire.

ELLEN VON TIDEBÖHL.

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Of all the liberal arts music has the greatest influence over the passions, and it is that to which the legislator ought to give his greatest encouragement.—Napoleon at St. Helena.

THE high musical standards at Mount de Chantal, Wheeling, W. Va., are again set forth in the following program given at the eighth musicale, May 4: "Capriccio," Scarlatti-Tausig; etude in G minor, Leschetizky; sonata in C sharp minor, Beethoven; valse, E minor, Chopin; rhapsodie, No. 2, Liszt, May Traxler; violin duo, "Symphonie Concertante," No. 4, Dancila, Bessie Blaser and Kathleen MacBride; piano, Katherine Ebbert; songs: "Si j'étais Jardinier," Chaminade; "Connais tu le pays," Thomas, and "Thou Art to Me," Chadwick, Bessie Mathison; valse, C sharp minor, Chopin; "Reverie," Strauss; "Tarantelle," Rubinstein; "Magic Fire Music," Wagner-Brassin, and rhapsodie, No. 8, Liszt, Katherine Ebbert.

WITHIN a year Frank Lloyd Stuchal, the violinist and teacher at Phoenix, Ariz., has built up a class from five to thirty-five pupils. Mr. Stuchal is the director of the violin department at the Arizona School of Music, and his press notices from the West indicate that he is a performer of much skill as well as a teacher of ability. He is an American, of German descent. Theodore Lindberg was one of his teachers.

HELGA OLSEN, head of the piano department at St. Olaf College, Northfield, Minn., is the daughter of a Norwegian clergyman, who is also an excellent organist. She received her first lessons from her father, and then studied with other musicians in the West. St. Olaf College is the largest co-educational institution among Norwegians in America. Three hundred students of music are enrolled, and the future outlook is very bright. Three other piano teachers are employed in the department besides Miss Olsen. A recent senior recital by Anna Roalkvam included works by Bach, Grieg, Chopin, Tchaikovsky, Wagner, Liszt and Schumann. H. A. Helsen, baritone, assisted.

MARY SELINA BROUGHTON, in charge of the piano department at the Elmira College of Music, in Elmira, N. Y., has been thoroughly trained in Europe under such musicians as Dr. Frederick Bliffe (Oxford, England, one of the examiners at the Royal Academy of Music, London, England), as well as Prof. Karl Klindworth and the late Dr. Ernst Jedliczka, in Berlin. Since then, Miss Broughton has made a special study of the Leschetizky method. She made her debut at the Singakademie in Berlin, playing the Weber "Concert-stück" with the Philharmonic Orchestra, under the direction of Mr. Klindworth. She has been at the head of the piano department in Elmira Col-

lege for three years, and her public playing has been mainly before colleges and schools.

MRS. EDWARD OULLAHAN, of Stockton, Cal., teaches both piano and voice. Her classes include fifty pupils, whose ages range from five to forty-five years. She is a native of Louisiana, and for a time she resided in Washington, where she studied singing with one of the best known teachers of that city during Grant's administration. Mrs. Oullahan's mother, by the way, was a pupil of Chopin in Paris, and it was from her that she received her training as a pianist. Mrs. Oullahan has been teaching for many years, but is still in love with her work, and her pupils are devoted to her.

FRANK A. MCCARRELL, of Denver, Col., master of piano, organ and theory, has a most attractive studio located at 1044 Marion street. He is the organist in the Trinity Methodist Church of Denver, and gives recitals in other cities, as well as his home town. Before going to Denver, Mr. McCarrell was the organist of the East Liberty Presbyterian Church, in Pittsburgh, which is one of the largest and most influential churches in Western Pennsylvania. Paragraphs about Mr. McCarrell's career tell of his studies with excellent masters, and refer to his graduation from the University of Western Pennsylvania.

E. HELLIER COLLENS gave a violin recital at the Cumberland Conservatory of Music, Cumberland, Md., April 27. He was assisted by Mrs. Leslie L. Helmer, soprano; Randolph Millholland, cello; John E. Whittaker, baritone, and Prof. John Whittaker, accompanist. The numbers included "Serenade," Schubert; "Hungarian Dance," No. 5, Brahms; "Humoreske," Dvorák; andante from concerto, Mendelssohn; "Gypsy Dances," Sarasate; "Serenade," Drlla; "Cavatina," Raff; andante and finale from seventh concerto, De Beriot; "Legende," Wieniawski, and a nocturne by Chopin.

EARL ROSENBERG, baritone, in Lindsborg, Kan., studied piano with Vernon Spencer, now of Berlin. Then he studied voice two years under Georg Fergusson, in the Prussian capital, and also studied in the Stern Conservatory of Music and Composition with Hugo Kaun. While in Berlin, Mr. Rosenberg acted for a time as accompanist for Mr. Fergusson, and through this opportunity he obtained the best of instruction of Fergusson's method. Mr. Rosenberg, since his return to America, has been head of the voice department at Bethany College and director of the chapel choir, which included thirty soloists. He has also sung as soloist in many Chautauquas in the Southwest. At a recent music festival he alternated with Albert Boroff, in the role of Elijah.

ELSIE D. SABELWITZ, director of the music department at the State Normal School at Ellensburg, Wash., is one of the progressive teachers of the Northwest. The following program was recently presented by the pupils of her classes, assisted by the Treble Clef Club: "Pas des Cymbales," Chaminade, Miss Sabelwitz and Miss Hinman; "Kerry Dance," Molloy-Smith, and "Mighty Lak a Rose," Nevin,

Treble Clef Club; "Etude for Black Keys," Chopin, Pearl Bosson; "Gypsies," Schumann, and "The Night Has a Thousand Eyes," Rogers, Treble Clef Club; valse from ballet, "La Belle au Bois Dormant," Tchaikowsky, for two pianos, Miss Sabelwitz and Miss Sander; "Lullaby," Brahms, "Lullaby," Mozart, Treble Clef Club; "Old Folks at Home," Foster-Root, Treble Clef Club; "En Route," Godard, Mabel Sander; "What the Chimney Sang," Griswold, and "Carmena," H. Lane Wilson, Miss Hinman; "Walzer," for two pianos, Von Wilm, Miss Sabelwitz and Miss Bosson.

W. F. PICKARD, teacher of organ and piano at Toronto, Canada, points to a large number of pupils who have been successful as the best proof of his abilities. He is the organist at the Walmer Road Baptist Church in Toronto, and teacher of singing and sight singing at the Central Y. M. C. A. in that city. Another position which has added prestige to his work is the Oshawa Choral Society, of which he is the musical director.

J. SEBASTIAN MATTHEWS, organist and choirmaster of St. Peter's P. E. Church at Morristown, N. J., is an Englishman who has studied with some of the most distinguished organists in England. He has filled positions in Philadelphia and Boston before he accepted the position in Morristown, where the full Episcopal service is maintained. This is the most influential Episcopal church in Morris County. Mr. Matthews is also the choirmaster in Grace Church in Madison, and leader of the Morristown Treble Clef Club. His comic opera, "Narragansett Pier," will be presented at the Morristown Lyceum on May 25 and 26 by amateurs and professionals. The libretto is from the pen of Van Tassel Sutphen, also of Morristown.

ELIZABETH REBEKAH SPEER, pianist and mezzo contralto, of Pueblo, Col., has had five years' study in Berlin under Prof. Heinrich Barth, who is court pianist to the German Emperor, and under Misses Pohl and Thomas, who were well known concert fingers in Europe. Miss Speer has also studied to advantage with teachers in this country, including Grace Damian, of Danville, Ky. Her book of press notices includes testimonials from her teachers, and there are also several clippings from colleges where she taught. In addition to her work as a pianist and singer, she has also done work in composition, and has been organist in several churches.

#### Christine Miller's Successful Season.

Christine Miller is closing a most successful season—having filled over sixty engagements since October—in addition to her engagement as soloist at the Third Presbyterian Church, Pittsburgh. Miss Miller has been re-engaged to give a recital at Fairmont, W. Va., on the 21st of this month—her fifth recital within five months in this section. On this occasion, and at New Castle, Pa., on the 28th, Miss Miller will be assisted by Charles Wakefield Cadman at the piano. This popular contralto will sing in "The Rose Maiden" with the Oratorio Society of Wooster, Ohio, on June 15.

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# ALMA GLUCK ENGAGED FOR THE METROPOLITAN OPERA HOUSE.

Next season the Metropolitan Opera House will present another young and gifted singer to the American public. Alma Glück, born in Roumania, but an American by education and breeding, is the newcomer. Hailing from a country of musicians, and a family of singers, it is perhaps in no way surprising that she should have chosen the career of a singer. Credit for this is due to two sources, her own sweet will and to the very good fortune of having fallen into the hands of a singing master like Signor Buzzi-Peccia, recognized on both sides of the Atlantic as a great teacher of bel canto, as well as a thoroughly trained musician. Advised by several of her friends, Miss Glück consulted Signor Buzzi-Peccia, and when he decided to accept her as a pupil, all acquainted with the young woman's musical ability and her master's skill predicted that she would be heard from. At the end of the first year her progress was so marked that she resolved to become an opera singer. Then the young singer took it into her head that she must go to Europe, as many Americans do, to get some "prestige," even if nothing more. But those who met the young woman abroad and heard her sing cordially praised her and her teacher, Signor Buzzi-Peccia.

While in London Miss Glück sang at a concert where the popular composer, Tito Mattei, accompanied her, and he, like many others, lavished praises upon her and the Italian master who had taught her in New York. When Miss Glück arrived in Italy she at once learned of the eminent position Signor Buzzi-Peccia had occupied in that country, and of the many celebrated artists whom he had coached, and she reached the wise conclusion that that master was the one under whom she must continue to study. It did not take her long to carry out this sensible resolution.

Once more Alma Glück's beautiful voice was heard in the attractive studios of Signor Buzzi-Peccia, near Central Park. She made very rapid advancement, and last season, when she sang at several concerts, the audiences received her with enthusiasm. Encouraged by these receptions, Signor Buzzi-Peccia decided that Miss Glück was ready to sing in opera. Accordingly, he presented her to Arturo Toscanini, the great conductor at the Metropolitan Opera House. This was a severe test for so young a singer, but Miss Glück impressed the exacting Toscanini so favorably that he did not hesitate to state that she would make an acquisition to the forces at the Metropolitan Opera House.

Subsequently Miss Glück sang for Signor Gatti-Casazza and Andreas Dippel, the managers of the Metropolitan, and these agreed with the verdict previously reported by Signor Toscanini. The result of the final hearing was a five years' contract to sing at New York's great temple of opera.

Miss Glück is a lyric soprano with a voice of uncommon range and trained to perfection; she is also able to sing coloratura roles. Her repertory includes: Gilda in "Rigo-

letto," Lucia in "Lucia di Lammermoor," Rosina in "The Barber of Seville," Musetta and Mimi in "La Bohème," Nedda in "Pagliacci," Butterfly and Suzuki in "Madam Butterfly," Marguerite and Siebel in "Faust," Irma in "Louise," Olympia and Antonia in "Contes d'Hoffmann."

The above list is but a beginning, for Miss Glück is studying other roles, and by the time the next operatic season in New York opens she will be prepared to assume other parts. But a glance at the characters already in her repertory shows that she must be a versatile young artist, the kind that opera impresarios value, because they are so useful. Besides her talents as a singer, which, by the way, she inherits directly from a Roumanian father and grandfather, who were both singers, Miss Glück has a charming personality and, of course, the ardent temperament of her race. Roumania has produced many singers and musicians, and so another who claims that land as her birthplace (but America as her dear adopted country) has come to enrich the stage of lyric art, and every beautiful and well trained voice does enrich it. Miss Glück is, of course, a true American, for she was reared in this country; but she cannot help being more musical than the American singers who trace their ancestry to the colder races in the North of Europe. Inheriting musical fire from her Roumanian ancestry, she likewise has inherited the faculty of mastering languages, and hence she is an accomplished linguist.

Now that another young singer has secured an engagement to sing at the Metropolitan right here in New York, young American aspirants for opera will realize that all need not go to Europe in order to reach their goal. If they have the voice, a wise teacher to guide them, a fine presence and the capacity for study, they can succeed without the European trademark. Miss Glück and her teacher, Signor Buzzi-Peccia, have once more demonstrated that.

## Oratorio Engagements for Edwin Evans.

Edwin Evans, the baritone, is having his share of oratorio engagements this spring. May 31 he will sing the role of the Saviour in Elgar's "Light of Life" with Dr. Mason's Glee Society in Wilkes-Barre, Pa. The following letter to Mr. Evans explains that singer's success at a recent production in Cleveland, Ohio:

CLEVELAND, May 4, 1909.

Edwin Evans, New York City:

MY DEAR MR. EVANS:—Allow me to thank you for the excellent work you did for us in "Eve." I was much impressed with your sureness of the score and the artistic manner of its rendition. Oftentimes artists come unprepared, leaving a conductor on edge continually, fearful something is going to happen. I can assure you, your splendid work gave satisfaction to the audience, the Club and to none more so than to,

Yours truly,

J. POWELL JONES,  
Conductor of Harmonic Club.

Artists who appeared with success in Cassel last winter were Ejnar Forchhammer, Max Pauer, Arrigo Serato, Cornelia Rider Possart, Willy Burmester, and Prof. Dr. Otto Neitzel.

## Press Tributes to Frank Ormsby.

Some press tributes to Frank Ormsby, the tenor, show that this sterling singer made his usual success during the past season:

Mr. Ormsby, the tenor soloist, made his initial bow to a Harrisburg audience. His voice is of a ringing quality in the upper register; he sang the recitative intelligently. Mr. Ormsby was at his best in the duet, "For Those Who Call on the Lord," and scored a success with the cavatina, "Be Thou Faithful Unto Death." The applause which followed was spontaneous and well deserved.—Harrisburg, Pa., Patriot.

Frank Ormsby sustained the difficult part of Radames, which demanded every possibility of his strong tenor voice, but he was not found wanting in a single instance, and in the third act particularly he fairly drew the audience to its feet with his magnificent portrayal of the part.—Lynn Evening News.

Mr. Ormsby has equally as satisfying qualities in his tenor tones and his work was most delightful.—Union Advertiser, Rochester, N. Y.

Mr. Ormsby has a high tenor voice of excellent range and quality and he sang the part of Prince Henry delightfully.—Evening Times, Rochester, N. Y.

Mr. Ormsby sang with notable resonance and his high tones were especially vibrant and true.—Rochester Herald.

Mr. Ormsby was called upon to replace Mr. Kitchell, who was ill, and he proved to be the star of the evening.—Lancaster, Pa., News.

Mr. Ormsby, the tenor, the last of the trio of new voices, made a most favorable impression with his pure and robust tenor voice, which was not only a pleasure to his true musical quality, but from the force and power which were at command when needed.—Geneva Daily Times.

Frank Ormsby, whose tenor lacks none of the true musical quality of tone, is an experienced artist and gave a most effective and dramatic rendition of the Crusader tempted by the Siren.—Albany Evening Journal.

The tenor of the evening was Frank Ormsby. His range of voice is such that he does easily what many a tenor of standing finds a difficult task. Mr. Ormsby has great abundance of that priceless quality called temperament. His singing disarms criticism. His tone reaches the heart.—Daily Press-Kickerbocker, Albany, N. Y.

## Bispham to Lecture This Summer.

Plans for David Bispham's lecture lessons this summer are rapidly forming, and the indications are that a large number of teachers and advanced pupils from all sections of the country will take advantage of the opportunity to study under the famous baritone's personal supervision. The classes will be held in Rowayton, Conn., where Mr. Bispham has his summer home, and daily sessions will be given.

Otto Lohse is making the Cologne Opera one of the best in Europe. His most recent baton triumphs were in "Götterdämmerung," "Madam Butterfly," "Carmen," "Meistersinger" (Van Rooy as Hans Sachs), "Cherubin," and "Louise." The next novelty at the Cologne Opera will be Leo Blech's "Versiegelt," to be given as a double bill with "Coppelia."

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**Frank La Forge Highly Praised in Berlin.**

Frank La Forge, who won glory in this country on the tours with Madame Galski, is having equal success in Europe. The pianist-composer played the accompaniments for Madame Sembrich in Berlin and Leipzig, and what the critics thought of his musical gifts is set forth in the following opinions:

In Frank La Forge Madame Sembrich has an incomparable accompanist, who, without notes, and with his eyes ever on the singer, created a truly ideal atmosphere.—*Dr. Leopold Schmidt, Berliner Tageblatt.*

The artist (Madame Sembrich) had in Frank La Forge an excellent accompanist who also had an opportunity in several solo numbers to demonstrate the excellence of his strong musical gifts and highly developed intelligence.—*Hamburger Fremdenblatt.*

Frank La Forge was the distinguished accompanist for Madame Sembrich. He may rightfully claim a large share in the success of the concert, for he also shared in the honors as the author of two notable songs.—*Berlin Norddeutschen Allgemeinen Zeitung.*

Frank La Forge accompanied the songs from memory with the superior skill of an intelligent artist.—*Berlin Germania.*

Frank La Forge, who again played everything from memory, once more proved himself to be the ideal accompanist.—*Volkszeitung, Berlin.*

Frank La Forge, who played the accompaniments wholly without notes in very superior style, proved himself by his exceptionally fine interpretations of the rancune gavotte and variations and the Chopin C minor scherzo to be also a gifted and praiseworthy pianist.—*Leipziger Zeitung.*

**Rachel Frease Green, a Mehan Pupil.**

Rachel Frease Green, a Mehan-De Reszke pupil, has had the unique opportunity of appearing as Sieglinde in recent performances of "The Ring of the Nibelungen," at Covent Garden, in London, England, under Hans Richter. Some private letters and numerous press notices attest to her success, and the singer herself is full of gratitude to John Dennis Mehan and his capable wife for the strong foundation of all her successes. THE MUSICAL COURIER is permitted to reproduce in part portions of letters just received by the Mehans, as follows:

BERLIN, Germany, April 4, 1909.

MY DEAR MR. MEHAN:—I am glad to have a moment to write to you and tell you how pleased I am, every time I think of it, that I was fortunate enough to have had my work with you and Mrs. Mehan before coming abroad and entering upon my studies with Monsieur de Reszke. I found myself equipped with a solid foundation on which to build, and with no wrong conceptions to hold me back. It is good to remember that in New York we have in Mr. and Mrs. Mehan two great teachers. I am, with kindest regards, Very sincerely yours,

RACHEL FREASE GREEN.

MY DEAR MRS. MEHAN:—My pictures have arrived from London, and I send several. I am always glad to have you say I was your pupil, for I certainly was, and learned much more from you than from anyone else in America, and never had any other voice teacher after I found you. \* \* \* Monsieur de Reszke urges me to stick to coloratura, as he says there is no one who can do it better. \* \* \* Many thanks for your kind letter, and best wishes to you both. Affectionately yours,

RACHEL FREASE GREEN.

THE MUSICAL COURIER has always contended that right here in America there are teachers who can and do build up the voice to the grand opera stage. A moment only will suffice to recall those who declare that here they learned how to sing, although, owing to local conditions, it was

necessary practically to apply what was learned on the European stage. Here is another instance of the American girl abroad, who, after due preparation, rises to the opportunity and makes instantaneous success. Press excerpts from the London Times, Observer and Daily Telegraph follow, the originals of which are on file:

The tenor was lucky in the sympathetic support which he had from Mrs. Frease Green as Sieglinde. The audience, too, was lucky to see so delightful a reading of the character. The way she moved between Siegmund and Hunding, the look in her eyes as she spoke of the stranger's visit to the house, or as she called distractedly for Siegmund in the rocky pass, and her attitude as she lay (looking like a figure of Burne-Jones) with her head on Siegmund's knee, showed the training and true instinct of a true actress.



RACHEL FREASE GREEN.

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Her voice on the lower notes was not very strong, but in the higher registers it was clear and true and was beautifully produced.—*London Times, January, 1909.*

Siegmund was exceptionally fortunate in his Sieglinde, Mrs. Frease Green, one of the "inexperienced" ladies to whom I have just referred to, is well on the way to being one of the best Sieglindes seen on the Covent Garden stage, English or German season. Her acting was in every respect discreet and accomplished. Here was no sign of an undeveloped faculty, but a mature knowledge of stagecraft assisting a convincing interpretation. And her singing was equally accomplished. Altogether an unusual first appearance. \* \* \* An undoubted artistic success.—*London Observer, January 24, 1909.*

As Sieglinde, Mrs. Frease Green sang very beautifully and very bravely, yet without in any way diminishing what may be called the

Wagnerian character of the music. Both singers have clearly imbibed a large amount of Wagnerian tradition; both, to use an expressive German term, are thoroughly "routinist"; both seemed quite at ease upon the stage, and both are particularly well favored by nature.—*The Daily London Telegraph, January 19, 1909.*

A feeling of absolute exaltation, which never afterwards waned, began as the wonderful Sieglinde (of Mrs. Frease Green) and the beautiful Siegmund realized their mutual love. Never for a moment was it in evidence that the two American ladies had had no previous experience of the stage. The easy grace of their movements, the beauty of their gestures as of their voices, the superb pose—all this and far more seemed to prove not only that in these singers the operatic stage has obtained two of the most distinguished recruits of recent years, but also that they have submitted themselves to a prolonged period of study of every kind ere they made the attempt to appear in public. Such rare thoroughness speaks volumes, and it had its fullest reward.—*London Telegraph, January 25, 1909.*

**S. C. Bennett at Asbury Park.**

S. C. Bennett will teach during the summer at his studio in the Post Office Building at Asbury Park, and also at his rooms in Carnegie Hall, New York, two days each week. Mr. Bennett recently gave a season opening concert at Grand Avenue Hotel, Asbury Park, and was assisted by Viola Bimberg, contralto; Charles Delmont, basso; Mrs. Walter Hubbard, soprano, and Eleanor Bailey, pianist. Mr. Delmont holds the position of bass and choirmaster at Washington Heights M. E. Church. Mrs. Walter Hubbard and Miss Bimberg are both prominent in choir and concert work.

Many of Mr. Bennett's former and present pupils are holding good positions as teachers and singers, not the least of whom is Vernon Stiles, formerly with Henry W. Savage's "Madam Butterfly" company, and now leading tenor at the Vienna Hof Oper. Mr. Stiles went direct from the Bennett studio to Vienna, sang for Felix Weingartner, and was at once accepted purely on his method of voice production. The fact that Mr. Bennett was the only teacher of Mr. Stiles is proof of his ability.

**Wagner Recital in Pittsburgh.**

At the Pittsburgh studio of Ad. M. Foerster the following interesting Wagner program was given May 22:

Wolfram's Cavatina .....	Tannhäuser
Prize Song (Otto Singer) .....	Meistersinger
King Henry's Prayer .....	Lohengrin
Kurwenal's Mocking Song .....	Tristan and Isolde
Procession to the Cathedral (Franz Liszt) .....	Lohengrin
Pogner's Address .....	Meistersinger
Elsa's Dream .....	Lohengrin
Siegmund's Love Song (Otto Singer) .....	Walküre
Sachs' Cobbler Song .....	Meistersinger
Senta's Ballad .....	Flying Dutchman
Spinning Song (Franz Liszt) .....	Flying Dutchman
Wotan's Greeting to Walhalla .....	Rheingold
Wotan's Reply to Mime .....	Siegfried
Träume .....	Study of Tristan and Isolde
Sachs' Final Admonition .....	Meistersinger

Those who assisted were Otilie Eckstein, soprano; F. Wm. Saalbach, baritone; Marie MacCloskey, Anna Lora Hopkins, pianists, and Adolph Foerster himself, who lectured on Wagner and played all the accompaniments for the singers.

Leoncavallo's illness has postponed the production of his "Maja" until next autumn, and "The Red Shirt" until next spring.

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Mr. and Mrs. A. K. Virgil will complete their Southern tour April 1st, and will be prepared to give lessons and examinations in New York after Monday, April 5th. Address all communications, 1002 Flatiron Building.  
The VIRGIL SUMMER SCHOOL will be held in Chicago in connection with the Columbia School of Music, beginning Monday, June 21st, ending Saturday, July 24th. For circulars and further particulars address:  
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**Florence Hinkle, Popular Soprano.**

Not so long ago Florence Hinkle was quite unknown, excepting to a favored few; this is small wonder, for in the first place she has not lived a sufficient number of years to have had a history making past, and in the second, her vocalization was confined to Philadelphia. Some three years ago Chairman Glenny, of the music committee at the West End Collegiate Church, who was looking for a successor to Anita Rio, heard Miss Hinkle, and (knowing one that he is) decided she was the right singer. His judgment has been vindicated by the singer's subsequent achievements, for she has appeared as soloist with the New York Arion Society, the Liederkrantz, Beethoven Männerchor, Scotch Society, Swiss Society, etc., always "making good." Invariably long press notices from various cities speak of her "sympathetic appearance," her "handsome stage presence," her "radiant personality," her "winsomeness," and what not, which are journalistic ways of calling her a stunning looking girl, to say it in a man's way. If proof of this is wanted, it is before you.

Last September Florence Hinkle began a series of over a hundred bookings, not yet ended; from Hannibal, Mo., to Kansas, Oklahoma, Minnesota, Wisconsin, Illinois, Indiana, Michigan, Connecticut, New York, Massachusetts, Pennsylvania, Virginia, Ohio, New Jersey, to Canada, Tennessee, North and South Carolina, ending at Columbus, Ohio, June 25 and 26—all this ground will have been covered by her. She is at her church, corner West End avenue and Seventy-seventh street, Sundays, where she sings at 11 a. m. and 4 p. m. The writer of these lines first heard her at a private Sunday night concert of the Arion Society of New York, and at once sought her out, told her "she was the whole thing that evening," and that he was ready to bank on her future. This was a brief two years ago, and in the short time, measured as it is by many hurried events, by the coming and going of many foreign singers, operatic and otherwise, Florence Hinkle has calmly gone her way, making friends on every appearance, securing re-engagements, and winning hearts right and left, for she is herself a girl of great good heart. From her one hundred and seven concert engagements, and the press reports of the same, the following are copied:

Miss Hinkle possesses a rich and colorful soprano voice, which is coupled with a charming presence.—St. Louis Globe-Democrat.

Miss Hinkle's selections were thoroughly adaptable to the timbre of her voice, which is a pure soprano, exceedingly mellifluous in tone. A group including "Her Love Song," by Salter; "Yesterday and Today," by Spruss, and a song by Reger, given by Miss Hinkle, was received with hearty appreciation.—St. Louis Republic.

It is hard to say where Miss Hinkle excelled last night as to interpretation. Her songs were many and varied, and in them all she was most acceptable. Blessed with a voice that is flexible, rich in quality and color, Miss Hinkle phrases with rare charm.—Syracuse Post-Standard.

Miss Hinkle is equal to vocal gymnastics, but she evidently preferred to sing pieces of a more satisfying kind. Her high notes are clear as a bell, and her low notes are as rich as the D string of a cello. Such a soprano is not heard in Raleigh once in two years. This soprano with technique plus a soul delighted even the critical players in the orchestra.—Raleigh Times.

This beautiful singer is one of the best sopranos heard in Raleigh for years. \* \* \* Purity and warmth of tone. \* \* \* Graceful stage presence.—Raleigh News and Observer.

She seemed equally at home in grand opera selections or in simple little ballads, and each song was given with a finish and a style that were delightful. \* \* \* Sweetness and depth of tone. \* \* \* Great range and power.—Binghamton Evening Herald.

Miss Hinkle's singing was brilliant, and her rendering of the recitative and aria of the shepherd and the angel was particularly

effective; at times there was a certain tenderness in her singing that was most delightful.—Philadelphia Press.

Florence Hinkle has a sweet and pure and withal a soprano voice of considerable power. She is a natural and free song singer of rare excellence.—Rome Sentinel.

It was to the eyes, however, that Miss Hinkle gave the first delight of the afternoon. A graceful bow, in the pause which followed she smiled, and her audience was already at her feet. \* \* \* The clear, limpid loveliness of her voice is a thing of wonder; her interpretations were charming; beautiful intellectually, artistically, emotionally and poetically. \* \* \* A charm of health and sunlight, the freshness of spring fields, and the joy of living; she lifts one's eyes to the skies.—Jackson Morning Patriot.

She sang with a voice full of expression and purity and sweetness of tone. Her second group suited her voice and temperament splendidly, and she scored a thorough success, being encored three times.—Washington Herald.

Florence Hinkle has a wonderful soprano voice that easily fills the large hall of the Lyric Theater; it is flexible and of a pure, good quality. Her solo, "Hear Ye, Israel," was delightfully given and aroused well-merited enthusiasm.—Baltimore Sun.

Florence Hinkle was the soprano, and it would be difficult to find one better suited to "The Creation." Her beautiful voice, pure and



FLORENCE HINKLE,  
Soprano.

almost bird-like in quality, charmed all, soaring higher and higher, then sinking into caressing tones, it was exquisite. She sings with apparently no effort, and possesses that important trait in a soloist—an unaffected manner.—Flemington, N. J., Advertiser.

Commending herself to critical hearers by the possession of a pure soprano voice of ample power and agreeable quality, flexible tones, agility and smoothness, Miss Hinkle proved herself an artist of true merit. She had a certain charming simplicity about her renditions which made her part lovable. \* \* \* Such quality and smoothness border on perfection.—Reading Herald.

Miss Hinkle was entirely unknown when last night she made her bow to the audience, but after her first group of songs she led the entire community captive. She is a beauty and a singer whose delicious voice and finished style will rapidly place her in the first rank of present-day soloists.—Cincinnati Times-Star.

Her gracious manner and pleasing personality, her beautiful lyric soprano voice, and, above all, her excellent artistry, combined to lend charm to the rendition of a well-chosen program. An abundance of personal beauty also added to the pleasure.—Savannah News.

Miss Hinkle captivated her audience with both voice and personality, her clear, sweet soprano appearing to splendid advantage in the "Prayer" from "La Tosca," as well as evidencing great power in the other numbers she sang.—Cumberland, Md., Evening Times.

Miss Hinkle's exquisite tones and compelling manner haunt one. In the afternoon's program she carried the auditors by storm in the solo, "The Way of June," and time after time her tones rang out

pure and clear in the high register, never showing fatigue or forcing. Her phrasing and interpretation are models of perfection, and wonderful things are in store for this charming soprano.—Asheville, N. C., Citizen.

Miss Hinkle's golden soprano and Mr. Martin's rolling bass were joined in a duet scarcely surpassed in music for depth of feeling and beauty of expression.—Charlotte News.

**FIRST MUSIC FESTIVAL IN JACKSONVILLE.**

JACKSONVILLE, Fla., May 10, 1909.

Jacksonville's first music festival, April 19 and 20, included four concerts. The New York Symphony Orchestra, with Corinne Rider-Kelsey, Nevada van de Veer, Reed Miller and Gustaf Holmquist as the soloists, succeeded in providing local music lovers with a feast. The large chorus, under H. R. Novitzky, distinguished itself. Mr. Saslavsky, the concertmeister, and Mr. Holmquist, the basso with the orchestra, united in the first matinee. The chorus, which has had but four months' rehearsal, made its bow, singing "Thanks Be to God," from Mendelssohn's "Elijah." Part second of the first night concert included excerpts from "The Messiah," with Mrs. Kelsey and Mr. Holmquist as the soloists. The celebrated soprano from New York won all hearts by her singing of the aria, "I Know That My Redeemer Liveth." The basso sang his parts most effectively and the chorus surprised all by the power and richness of the tone quality. The first night closed with the impressive "Hallelujah" chorus.

"The Creation," by Haydn, was sung at the closing concert, and all participating shared in the glories of the night. C. J. B.

**The Dresden Orchestra at Atlanta.**

The "solid South" has accorded the Dresden Orchestra, with its soloists, an enthusiastic welcome, and nowhere were they more royally greeted and feted than at Atlanta.

The Atlanta Festival was made the occasion for the dedication of the new Atlanta Auditorium, the most pretentious building of its kind in the South, and though its seating capacity is between 7,000 and 8,000, it was crowded to its utmost. Socially it was a most brilliant affair, and artistically it was voted an immense success.

So great has been the success of the Dresden Orchestra, with its soloists, that Manager R. E. Johnston has already booked a large percentage of the Southern cities for their next season's festivals.

**Madame Von Niessen-Stone Going Abroad Saturday.**

Matja von Niessen-Stone, whose re-engagement at the Metropolitan Opera House was announced in THE MUSICAL COURIER some weeks ago, will sail for Europe Saturday, May 22, on the steamer Cleveland. Madame von Niessen-Stone has had a very busy and profitable season, and she is looking forward to another with her usual cheerful optimism. The singer will spend some time in London, where she has hosts of friends, and then will go to her former home in Germany, where a much larger host of friends will greet her.

**Clara Farrington Filling Engagements with Clubs.**

Clara Farrington, a talented violinist, is filling engagements with musical clubs in and about New York. She is also having success as a teacher. For next season Miss Farrington has already been booked for a Southern tour, and negotiations are in progress for appearances in the Middle West. Miss Farrington has an extended repertory, covering the various schools of violin art. She has no preferences, but is what has been called an eclectic player, for her programs include the classics with the best modern works.

**The Lhevinnes to Sail from New York, May 25.**

Josef Lhevinne and Madame Lhevinne, with their two and a half year old son, Constantine Lhevinne, will sail from New York, May 25, on the steamer Kaiser Wilhelm der Grosse. They will go directly to their lovely home in Wannsee, a suburb of Berlin, where they will spend the summer.

The month of May is the time chosen at Hannover for a complete presentation of all the Wagner operas, from "Rienzi" to the "Ring."

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# FINAL HONORS PAID TO THE LATE HEINRICH CONRIED.

Four thousand New Yorkers paid their final tributes to the memory of the late Heinrich Conried at the Metropolitan Opera House Thursday morning of last week. At least another 4,000 more clamored for admission, but as they weren't provided with tickets, the members of the police force in charge of the crowds sent the unruly elements about their business. Alas, nine-tenths of this curious mob was made up of well dressed women. Four members of the Metropolitan Opera Company, the orchestra and the boys who sang in the performances of "Parsifal," took part. The speakers were Charles Burnham, representing the Theatrical Managers' Association; Prof. William H. Carpenter, of Columbia University and Rabbi S. Wise. Costly floral offerings from singers, friends, employees and family surrounded the catafalque in the center of the stage. On either side lighted candles added to the solemn picturesqueness.

The doors at the Metropolitan were opened at 10 a. m., and in less than ten minutes every good seat in the house was occupied by breathless women, some of whom had waited an hour outside. At 10:30 William MacClymont, the organist, began playing Bach's "Dirge." At 11 o'clock A. L. Rothmeyer, one of the violinists of the orchestra, mounted the conductor's chair and led his colleagues while they played Beethoven's "Funeral" march as the casket holding the remains of the deceased impresario was carried in from the rear of the stage by six men wearing black skull caps. The casket, festooned with beautiful white and lavender flowers, was placed upon the catafalque, back of which there was a bust of Mr. Conried. The speakers, pall bearers and members of the Theatrical Managers' Association followed and took their seats on the stage. After a Scripture reading by Rabbi Wise, the choir from Calvary Protestant Episcopal Church sang Tennyson's "Crossing the Bar" to a musical setting by Lacey Baker, of New York. Then Mr. Burnham came before the audience and delivered his brief address, in which he outlined Mr. Conried's career from obscurity to the highest place in the life of a manager. Professor Carpenter, the next speaker, and one of the late Mr. Conried's friends, said in part: "I first saw Heinrich Conried as a young actor of brilliant promise at the Stadt Theater, Leipsic, when I was a student in that ancient city. When, after many years, I came to Columbia College, then at Forty-ninth street and Madison avenue, I found him here as an actor-manager. I have known him from many sides. He was an actor, and therefore a capable manager, because trained in the best school. I knew him as a busy and an ambitious man of affairs in a commercial city, but I knew him, as few did, as a scholar and an idealist.

"Heinrich Conried knew accurately, wisely and intelligently not merely the long repertory of the German stage, but also German literature as developed in Germany. He was an idealist by temperament, and, whatever he did, there was inevitably back of it the fire of idealism. When his production of German drama at the Irving Place Theater became notable he was asked to lecture before Yale, Harvard, Pennsylvania, Cornell and Vassar College students, and did so for the love of his art and German literature."

An arrangement of Handel's "Largo," with the first line reading "Hope in the Lord," was sung by Marie Rappold, Louise Homer, Riccardo Martin and Robert Bass, accompanied by the orchestra and organ.

Rabbi Wise, the final speaker, paid an eloquent tribute

to the deceased manager, closing with a prayer while the entire audience remained standing. The "Amen" chorus from "Parsifal" added solemnity to the impressive scene. The orchestra played the Chopin "Funeral" march as the remains were carried to the hearse. During the obsequies, Mrs. Conried, her son, and relatives and intimate friends sat in the front row of the parquet.

The arch across the stage of the Opera House was draped in black. The pallbearers included: Samuel Untermyer, Morris Baer, George Bischof, Charles Burnham, Prof. William H. Carpenter, A. J. Dittenhoefer, Alfred Freundlich, Ernest Goerlitz, A. D. Julliard, Otto H. Kahn, Solomon Kohn, Alexander Lambert, Henry Morgenthau, Adolph S. Ochs, Carl Rosenbaum, Selig Rosenbaum, Maurice Rothschild, Edward Seidle, Richard Sutor, Justice Charles H. Truax, Alf Hayman and Frank McKee.

A long line of carriages accompanied the remains to Cypress Hills Cemetery.

Before the public ceremonies at the Metropolitan, private services were held at the Conried home, 65 West Seventy-first street.

## MUSICAL MONTREAL.

MONTREAL, May 12, 1909.

One of the most enjoyable and well organized musical entertainments that has taken place in Montreal for many a day was the concert given by Albertine Bilodeau, soprano, Monday evening last, in the Auditorium Hall, when she was assisted by Blanche Levi, a violinist of sweet sixteen; Rose St. Arnaud, also a young pianist, and Andrew Betts, baritone. Miss Bilodeau's selections comprised an aria from "Louise" (Charpentier), the Mimi aria from "La Boheme," the Micaela aria from "Carmen," and songs by Delibes, Guiller, Hollman and Gounod. Miss Bilodeau was not in exceptional good trim, and her voice did not sound so crystalline nor ethereal, as it did on previous occasions, when the writer was fortunate to hear her. She, however, sang through the entire evening with much beauty of voice, dramatic temperament and an excellent tone production, conquering the technical obstacles with amazing ease. She was called out numberless times, and was obliged to give several encores, and was presented with two handsome bouquets. Miss Levi shared the honors with Miss Bilodeau, scoring a big success with her two violin solos—the "Hungarian" rhapsody by Hauser and the "Legende," by Wieniawski, which she performed with a healthy musical tone, graceful bowing and artistic feeling. She, too, was compelled to give two encores. Miss St. Arnaud played the romance and finale from Schumann's "Faschingsschwank" and the scherzo in B flat minor, op. 31, by Chopin, revealing a commendable technique, a fine musical touch and understanding. Miss St. Arnaud and Miss Levi also performed in a most praiseworthy manner a sonata for violin and piano by Mozart. Mr. Betts, who possesses a fine baritone voice, well schooled, sang songs by Handel, Benberg and Hubert Ryan, with admirable breadth and fine diction, and also had to respond to several encores. Frederick H. Blair furnished the accompaniment in his usual artistic manner. The audience was most appreciative. Some reporters of the daily papers did not treat Miss Bilodeau as she deserved, expecting perhaps a finished artist, when there is no such thing as a finished vocalist at the age of nineteen—which is the age of Miss Bilodeau today—most of the famous prima donnas of today begin to study the voice at that age and some are even older than that. Mary Garden was twenty-four when she began to study,

so there is no use of criticising a girl of nineteen. All Miss Bilodeau needs now is some more study for several years to come, when she will surely make a name for herself. Such authorities as Oscar Saenger, Madam Arnaud (once a famous operatic singer herself), and Victor Maurel, have stated that she possesses an exceptional voice.

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The pupils of Miss Lichtenstein—Miss Myers, pianist, and Merlin Davies, vocal, gave an entertainment last night at the Royal Victoria College. The pupils, as a whole, distinguished themselves. Among them was Dr. Armitage, who sang a song by Handel, in fine style, and Jennie Stanley played a piano solo, which pleased the audience.

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Michael Matoff, violinist, was the soloist with the Philharmonic Society, in Cornwall, April 23, scoring his usual success.

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Edward Barbieri, violinist; Merlin Davies, vocal teacher, both in the same institution, and Frederick H. Blair, organist of St. Paul's Church, sail for Europe next month and will not return until September 1.

HARRY B. COHN.

## Cecil James in Opera and Oratorio.

Cecil James, the tenor, has added to his laurels this spring by several notable productions of opera and oratorio. Some press notices follow:

Cecil James, the New York tenor, sang the part of Faust. Mr. James' voice has a peculiarly sweet quality and his upper register has some tones that are golden indeed.—Akron, Ohio, Beacon.

Verdi's "Requiem."—Cecil James, the tenor, possesses a brilliant voice of unusual strength and wide range and enters into his work with much enthusiasm. Mr. James surely added many admirers to the list he made last year by his very classy work last evening.—Daily Mirror and American, Manchester, N. H.

Cecil James, of New York, who sang the part of Faust, left little wanting and delighted his hearers from the start. Mr. James has a splendid ringing, vibrant voice, in the use of which he displays great relaxation and looseness of throat muscles and excellent interpretative judgment. His voice is brilliant, without being hard and clear and bell-like without being cold and colorless.—Akron, Ohio, Times.

Mr. James made a fine impression in his first solo, "Celeste Aida," from the opera "Aida," the ever-familiar tenor solo in this country. Mr. James has undoubtedly a cultured voice and his work of last evening was even better than that on his former appearances in this city. He is quite a favorite here, as was witnessed by the enthusiastic reception he was accorded by the audience after his first solo.—Gazette, York, Pa.

Cecil James, the tenor, who is no stranger to York audiences, having appeared here on a number of former occasions, received a hearty welcome. His superb voice was heard to advantage in the "Celeste Aida," from Verdi's opera "Aida," which made such a distinctly favorable impression that he was compelled to respond with an encore number, "Because of You." He also sang a group of solos, including Salter's "Primavera," Barnby's "The Rose and the Nightingale" and Sans Souci's "Where Blossoms Grow," and as an encore, an Italian selection. Mr. James' voice is of pleasing quality and his distinct enunciation calls for particular mention. In "The Hymn of Praise" his work was exceptionally fine. Mr. James was effective in his solos, his "Watchman, Will the Night Soon Pass?" being particularly well executed.—York Dispatch, York, Pa.

The Vienna Tonkünstler Orchestra, under Oscar Nedbal, is making a tour embracing the cities of Lemberg, Czernowitz, Bucharest, Sofia, etc.

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## MUSICAL LOS ANGELES.

LOS ANGELES, May 8, 1909.

The music committee of the newly organized Los Angeles American Music Center, Harley Hamilton, chairman, met this week, and the opening concert is planned for next season. The absence of any ill feeling between the professional musicians here will make the work of this society achieve much. The material assistance of L. E. Behymer, the local manager, on the executive board of the society, is fortunate. Mr. Behymer certainly knows how to make things move the right way.

The singing clubs are preparing their closing concerts of the year. The policy of the successful clubs this year has been to encourage chamber music by giving the best in this line to the large audiences that are particularly interested in singing. The Krauss String Quartet has appeared at an Ellis Club concert, and has been engaged for the last concert of the Lyric Club in June.

Archibald Sessions' last organ recital of the season occurred Wednesday evening at Christ Episcopal Church. The choir, John Douglass Walker, director, assisted by singing César Franck's "One Hundred and Fiftieth Psalm" and "Alma Virgo" (Hummel), for chorus and soprano solo, Mrs. Robert Wankowski, soloist. Mr. Sessions played sonata No. 6, op. 86, and numbers by Dethier, Saint-Saëns, Jadassohn and Shelly.

The Pasmore Trio, of San Francisco (three sisters who are excellent musicians and performers) gave two concerts this week, Friday evening and Saturday afternoon, at Blanchard Hall. The programs follow: Trio in G major, No. 5, Mozart; chaconne for violin, Bach; trio in A minor, op. 50, Tchaikowsky. Matinee—Trio in G major, No. 1, Haydn; symphonic variations for violoncello, Boelmann, and trio in B major, op. 8, Brahms. The Pasmores have recently made a successful tour of Nevada.

The Shrine Male Quartet, consisting of Jackson S. Gregg, John Douglass Walker, F. D. McComas and William James Chick, sang at the opening of the Elks' new hall this week. This Quartet does splendid work and is in constant demand.

Bertha Vaughan gave this group of spring songs at the Ekell Club Monday: "The Dear Blue Eyes of Springtime," Ries; "Seed Song," Woodman; "Song of Spring," Von Fielitz, and "Oh! Come with Me in the Summer Night," Van der Stucken.

Adelaide Gosnell, a thirteen year old girl, did some piano playing worthy of mature pianists in fantasia in F minor, Mendelssohn; sarabande, Rameau-MacDowell; "Soirées de Vienne," Schubert-Liszt, and sonata in A major, Scarlatti. This little girl is a pupil of Mrs. James G. Ogilvie. The exhibition of a primary class of one of the public schools, under the direction of Kathryn Stone, who is in charge of music in the schools, showed again what unusual work is being done here. About forty children sang songs by Reinecke, Gaynor, Prendergast and Eleanor Smith with a clear diction and pure intonation. One could not help wishing some of the singers before the public had received similar early training. Their rhythmic exercises were interesting also.

A newcomer made her first appearance at the Los Angeles Orphanage benefit this week—Mary Reed, from Canada. She has been a pupil of Jean de Reszke. The Woman's Orchestra, fifty-six in number, under Harley Hamilton's direction, also played.

Harriet Johnson gave a piano recital at Ebell Auditorium Saturday afternoon, May 8. Her program was: Sonata, op. 31, No. 3, Beethoven; ballade, No. 2, Brahms; etude, Arensky; "Valse Badinage" (music box), Liadow; staccato caprice, Vogrich; etude in F minor, valse in G flat, op. 70, No. 1, nocturne in D flat, scherzo in B flat minor, Chopin; "Isolde's Liebestod," Wagner-Liszt; prelude, Fanny Dillon; "En Route," Godard. Miss Johnson was a pupil of William H. Sherwood in Chicago.

BLANCHE ROGERS LOTT.

## Mulford's Third Tour with Boston Festival Orchestra.

Florence Mulford, the gifted singer, is making her third tour with the Boston Festival Orchestra, Emil Mollenhauer, conductor. The following opinions have been culled from Madame Mulford's new book of press criticisms:

Of the soloists, Madame Mulford and George Hamlin easily made the best impression. Madame Mulford, the Delilah, has a charming contralto, clear, flexible, true and full of musical quality and splendid feeling. The concerted pieces were very well sung and the exquisite duo between Madame Mulford and Mr. Hamlin, with its terrific climax at the end of the second act being especially notable. —Baltimore World, April 20, 1909.

The singing of Florence Mulford, the contralto, of grand opera fame, was most refreshing. Gifted with a most beautiful voice, singing the role of Amneris at all times with the greatest reserve, yet with an abandon that delighted her audience. If one could single out the favorites of the evening they might safely be said to be Mr. Hamlin and Madame Mulford. —Albany Press and Express, May 4, 1909.

The Amneris was Florence Mulford, who has also sung at the May festivals on previous occasions and has done notable work on the operatic stage as well as concert platform. Her voice is of fine quality and dramatic timbre and she sang with authority and dignity in "Deeply You Love Me" and "She My Rival Detested." —Albany Argus.

Madame Mulford has appeared twice before at the festivals. Last night she was in fine voice and sang poor Santuzza's lament from "Cavalleria Rusticana" with deep feeling and great effect. Madame Mulford's voice has all the richness of a contralto with the range of a mezzo soprano and her aria was in every way adapted to her. She gave as an encore a lullaby. —Springfield, Mass., Republican, May 9, 1909.

In the first scene of the second act, given over to the solo work of Samson, Delilah and the High Priest, Madame Mulford had one of her solo triumphs and the applause she received was certainly well deserved, for her fine contralto voice was brought out superbly. Madame Mulford's duet with Samson constitutes the larger part of the second act. One of the charming numbers is that of Delilah as she pours forth her ardent love song, "My Heart at Thy Dear Voice," and with this Madame Mulford fairly brought down the house. —York, Pa., Gazette, April 23, 1909.

Madame Mulford's beautiful contralto voice has that charming plaintive coloring which goes straight to the heart. Her recitative and the arioso, "But the Lord Is Mindful," were gems and received the most enthusiastic applause of the evening. Madame Mulford sang also at a recent concert of the Choral Society. —Harrisburg, Pa., Patriot, April 24, 1909.

## Flonzaley Quartet Practising in Switzerland.

Since their sailing last month, the members of the Flonzaley Quartet have been visiting their homes prior to meeting in Tronchet, Lausanne, Switzerland, where they will spend the summer in daily practice. As has frequently been pointed out, the unique feature of the Flonzaleys is the fact that it is the one string Quartet in existence whose members are pledged to devote themselves exclusively to ensemble, neither teaching, playing in orchestra nor accepting individual engagements. The Quartet will return for another tour under Loudon Charlton's management late in November. Six concerts will be given in New York, and series of three or more in Boston, Chicago, Philadelphia and Washington. The tour will extend to the Pacific Coast.

At the latest Cassel Royal Orchestra concerts (under Prof. Dr. Beier) the works given were Raff's "Im Wald" symphony, Tchaikowsky's "Casse Noisette" suite, Mendelssohn's "Scotch" symphony, and "Midsummer Night's Dream" excerpts, Brahms' F major symphony, Bizet's "Roma," and Spohr's "Weihe der Töne."

## MUSIC IN WARREN, PA.

WARREN, Pa., May 14, 1909.

Assisted by artists from Pittsburgh, Rossini's "Stabat Mater" was given by the Festival Chorus, under the direction of A. J. Mooney, recently. The concert took place at the M. E. Church and was well attended. Mrs. Harris Scott, Miss Aurentz, and the Messrs. Thomas and Ussher proved very satisfactory in the solo parts and the chorus sang better than ever. Piano and organ accompaniments, by Mrs. G. F. Yates and Leroy Campbell, added much to the musical completeness of the night.

The Philomel Club held an open meeting at the home of Mrs. W. M. Lindsey, April 30. Mrs. Brockway read a paper on "The Opera of Today." Mrs. Lindsey played a minuetto by Scharwerka and a romance by Rubinstein. Mrs. Albrecht played "Valse Impromptu," by Alanreff. Mrs. Hawks sang "Love in Springtime," by Ardit; "Hoffnung," by Reichardt, and "His Lullaby," by Carrie Jacobs Bond; Mrs. Stem played "Le Papillon," by Lavalere. Mrs. Hull's numbers included "On the Holy Mount," by Dvorák, and a nocturne by Grieg. The program was closed with a performance of Jadassohn's first trio for piano, violin and cello, the players being Mrs. Klar, Mr. Klar and Dr. McAlpin. E. S. L.

## Ernest Goerlitz to Sail May 22.

Ernest Goerlitz, the musical manager, will sail from New York for Europe on the steamer Cleveland May 22. He has planned an interesting trip and will have some announcements to make on his return.

Unter Wetzler, the Barmen-Elberfeld Opera, is gaining increasing distinction as an operatic center. Wagner led the composers last winter in the number of performances given, and Lotzing came next. "Tiefand," "Madam Butterfly," "Electra," "Versiegelt," "Mignon," "Daughter of the Regiment," "Carmen," "Faust," "Lucia," "A Winter's Tale" (Goldmark), and "Joseph in Egypt" (Méhul), were some of the other works presented under H. H. Wetzler's able direction.

The oratorio, "The Maid of Orleans," by Dr. C. A. Lorenz, is to be sung by the Frankfurt (on the Oder) Singakademie.

## A BRILLIANT TEACHER OF THE PIANO COMING TO AMERICA THIS SUMMER.

MISS JEANNE MARIE MATTOON, A PUPIL OF THEODORE LESCHETIZKY, WHO HAS BEEN STUDYING AND TEACHING IN VIENNA FOR THE PAST EIGHT YEARS, TO CONDUCT A SUMMER SCHOOL DURING JULY AND AUGUST.

After a continuous absence of eight years, which were spent in study and teaching in Vienna, Miss Jeanne Marie Mattoon has decided to spend the coming summer in America, and in response to many requests, will hold a summer school of six weeks, beginning in July. Miss Mattoon, who is a pupil of Theodor Leschetizky and Fran Breé, has been for six years the first assistant of the latter in Vienna, three years privately, and for the past three years in her piano school, which is under the patronage of Professor Leschetizky, who conducts personally the examinations.

Professor Leschetizky has therefore had ample opportunity through several years to pass judgment upon her work, and has always commended her teaching in the warmest terms, and this gifted young teacher, a true pedagogical talent, who belongs among the best of the younger generation of representatives of the Leschetizky school, is the possessor of a brilliant autograph certificate from him.

For teachers who wish to improve their vacation time to learn something of the Leschetizky method, and get new ideas for next season's work, or former pupils wishing to review work and who are not able to spend the summer abroad, the presence of Miss Mattoon in America this summer offers a convenient opportunity. The lessons will be given in or near New York City and in answer to inquiries it is requested to address all letters relative to lessons direct to Miss Jeanne Marie Mattoon, care of C. B. Richard & Co., 31-33 Broadway, New York City. Answers will be sent July 1 and the school will open on July 19.

Miss Mattoon, who returns to Vienna in the autumn to resume her duties on October 1st, will gladly chaperon any young ladies who wish to go to Vienna to study.

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## JOSEF LHÉVINNE'S BRILLIANT SEASON IN AMERICA.

THE RUSSIAN PIANIST PLAYED AT SEVENTY-FIVE CONCERTS IN THE UNITED STATES, MEXICO AND CANADA.

Should Josef Lhévinne show his last book of press notices to his fellow artists when he returns to his home near Berlin, they will marvel at the tour the Russian pianist made in America this season. He played in the United States from the Atlantic to the Pacific; in Mexico and Canada. This was a real tour of America, for that magic word means more than the States of the Union.

Lhévinne is the pianist for the multitude as well as for the musician. His beautiful tone, with the technic of a musical giant and the magnetism of a wizard, have combined to make a great artist of him. With all his marvelous gifts, Josef Lhévinne is as modest as a girl. At times he seems too shy to acknowledge the enthusiasm created by his wonderful playing. He sits before his superb concert grand and not from the beginning to the end of his recital is an eye in the audience distressed by a single mannerism. Of how many great pianists can this be said? Yes, Josef Lhévinne is the pianist of simple nature allied to colossal musical ability, and great is the charm of such a virtuoso! No matter how brainy a man may be, unless he has heart and soul, he cannot stir the multitudes as Lhévinne has done on this tour.

In the effete East all audiences are not easily aroused, but Lhévinne has repeatedly created tumults by his masterly and beautiful interpretations. On the Pacific Coast, where men and women are more emotional, Lhévinne's reception was like that usually accorded some army hero or popular statesman. At the three recitals in San Francisco, after the programs and encores had been played, people waited for the pianist to come out and then they cheered him, waving their handkerchiefs and pelting him with flowers. The pianist blushing acknowledged these demonstrations, and then there were more cheers and more flowers and fluttering of handkerchiefs.

How was it in Mexico City? There, Lhévinne gave eight concerts in fourteen days, and at the conclusion of the fourth recital occurred one of those wild scenes usually accorded a singer who is blessed with a voice that is heard about once in a century. The Mexicans and other nationalities who live in that prosperous city, united in rushing back into the hall, and the pianist, looking flushed and almost frightened, was lifted up by strong arms and carried to his automobile amid the clamor of a thousand voices raised up in concert. After the seventh recital there was another uproar, if anything, worse than the first. Every available foot of space in the Academy was occupied, and the concert over, men rushed up and once more that modest artist was carried out to his carriage, while other men unhitched the horses and several hundred more pulled the vehicle holding the triumphant artist through the streets

of the city to his hotel. Once at the hotel, the excited populace clamored for the pianist, and he came out on the balcony to smile and nod to his tormentors. Because of this demonstration after the seventh concert, which was to have been the last, Lhévinne was compelled to remain in the city and give another recital the next day. President Diaz, members of the Cabinet and other officials attended,

It would require an expert to arrange the press notices which Lhévinne's secretary collected on this tour. The best that can be done under the circumstances is to give some of the extracts. These read as follows

### LHEVINNE'S ART EVOKES OVATION.

BRILLIANT WORK OF THE RUSSIAN PIANIST AT FAREWELL CONCERT. With all the modest, unassuming manner of a man with no accomplishment, the great Russian artist Lhévinne, bowed to the tremendous ovation given him by an audience of about 600 persons at his final concert yesterday afternoon in Christian Science Hall. "Bravas" and recall after recall, to which the splendid musician responded with five wonderfully played encore numbers, must have atoned much for the tardy recognition which Lhévinne has received here. However, he has proved himself one of the world's best artists, and upon his next visit, it is safe to say, he will be welcomed according to his greatness.—San Francisco Chronicle, March 15, 1909.

### LHEVINNE AROUSES AUDIENCE.

Josef Lhévinne's audience at his farewell piano recital yesterday afternoon was of the proportions which his first audience should have been. We have learned to know this remarkable Russian artist in a single short week, and when he comes again, as surely he will, there will be no halting at the box office to find out if this man is what he has been represented to be. Among the great players whose names are down on our musical calling list Lhévinne will assume a place at the top. If his advertising methods were more lurid and less dignified he might have had bouquets thrown at him and hysterical women languishing under the spell of his really wonderful playing. As it is, he came quietly, played in his own inimitable way and now leaves us with the stamp of San Francisco's enthusiastic approval on his music. His peculiarity of style and his unique methods have been discussed in the columns at length, and the impression which he made yesterday only served to strengthen admiration for his vigorous, masculine art.—San Francisco Call.

It is seldom that merit meets with such a reception as that accorded Josef Lhévinne Friday night at the conclusion of his farewell concert at the Arbeau. The audience refused to leave the theater until he had responded many times to the enthusiastic recalls. He was met at the entrance by his many ardent admirers, a wreath of laurel placed on his head, and after being seated in the carriage in waiting, his friends acted as the motive power and the carriage was drawn by them through the streets to Porter's

Hotel, where Lhévinne has been stopping during his present engagement in Mexico. Lhévinne cannot but feel that he has endeared himself to the music lovers of Mexico, who fully appreciate his wonderful piano work. After a private recital given last night and attended by President Diaz, Mrs. Diaz and high functionaries of the Mexican government, their wives and invited guests, Lhévinne leaves tonight over the Mexican Central en route for Los Angeles, where he gives a series of concerts, extending his trip to San Francisco and other points on the west coast of the United States, returning later to New York.—Mexican Herald, February 27, 1907.

Josef Lhévinne captivated an audience that was at first inclined to be coldly critical at the Auditorium Hall last night. While comparisons are difficult, a good many of his hearers at least would be willing to agree that no more generally delightful artist has been heard in Montreal—and there are few pianists of note who have not visited this city. There was more than artistic perception,



Photo by Gessford.

JOSEF LHEVINNE.

and joined with the people in giving a rousing farewell to the Russian artist.

During Lhévinne's stay in Mexico there was entertaining in his honor, and everything else was done to make his visit a precious memory, when he recalls it or speaks of it to his friends.

While in Canada, Lhévinne played before great audiences and in each city he was assured that his coming another season would be more than welcome. In Ottawa, the Lhévinne recital attracted the Governor-General and Lady Grey and many of the government officials, as well as the leading citizens and their families for miles around. In this capital city he was particularly urged to include Ottawa in his itinerary the next time he came to America.



backed by almost unbelievable skill, in his playing—there was a subtle magnetic personality, a warm humanity, and a delicious sense of humor that won his hearers. He did not merely play the music—he took it, caressed the piano, and made the whole thing part of himself.—Montreal Gazette, January 28, 1909.

In spite of the inclement weather and the fact that Lhévinne has never before appeared in Toronto, a good audience greeted this greatest of pianists last night at Massey Hall, and, judging by the enthusiasm which prevailed, Lhévinne made a conquest of his hearers. His playing is characterized throughout by remarkable brilliancy, endurance and power, which features, combined with a wonderful tenderness and delicacy of touch, make this pianist the delight of the music world. Such playing from any artist would call forth unbounded praise, but considering the youth of Lhévinne, it is nothing short of marvelous. The program was opened with the Busoni arrangement of Bach's famous chaconne for violin alone. The singing tone, variety of tone color, and clear definition of various parts were the striking features of this number. The quaint style of the next two numbers, Scarlatti-Tausig's sonata and Mozart's pastorale varie was faithfully maintained in the charmingly dainty rendition. The second part of the program was completely devoted to Schumann's "Carneval." This work is very familiar, but probably has never been played before a Toronto audience in such a truly artistic style. The warmest welcome awaits Lhévinne when he returns to play in Toronto.—Toronto Star, January 30, 1909.

The following unique extracts from an article on Lhévinne, in the Mount Tom Magazine, is from the pen of the editor, Gerald Stanley Lee:

Heard Lhévinne last night. Now and then you come upon a pianist who plays outdoors.

Lhévinne came into the room and seated himself at the piano like anyone, but he played seas and mountains to us, and winds, and sunlight. He freed the spirit, rested it with the universe.

You sat still and watched a man doing April for you and November and June and thousands of summers. You walked home after it in the great white and gold night, the stars singing over your head and you wondered about the world.

You found yourself asking afterward how it could have happened. You forget you were at a concert. You slipped away all in a minute from your moorings by the glaring lights, from the whisperings and the hush, from the little sea of back hair, from the cold proper sense of evening dress with music one has at concerts, the sense of all these people half listening, largely a mere sitting together and being polite together with a few chords—all this was gone.

He makes one forget it's a concert.

Lhévinne reached out his hands—there was the second's pause—there was a little keyboard there. Then he brushed our little world away.

It was like the booming of great bells. It was like some big hearty singing out in space.

He never seemed to be playing play. You never once thought he was playing, or that you were listening to his playing, or that there would be a review in the Republican (Springfield) in the morning to agree or disagree with. It was as if you were in the presence of a young man who had heard some music in the air around him and was trying to make it a little more plain in the hall if possible, so that everybody else could hear it. He played as if he were listening all the time, as if for some reason he happened to be placed between the rest of us and the music, and he threw it upon the piano, kept throwing what he heard, gloriously and easily upon the keys—and scattered it upon the still people in their seats. Thousands of pianists can play, but they never hear anything in the air. They do not make you feel that the music is there—in the air—always is—and that they are just making it a little louder for those who are further away from music. The spirits or the ghosts of the music that have originally sung it over to the composers are not allowed on the premises in many of our American piano schools, and they are not allowed at concerts by most of our players. They would not think of having one standing by the piano and interrupting them and expecting to be listened to. Ninety-nine out of a hundred of our modern virtuosi play off of a piece of paper or the memory of a piece of a paper, and they send you home thinking how well they can play.

Knote, the Munich tenor, says that henceforth he will no longer sing in German opera, but intends to devote himself exclusively to the French and Italian repertory.

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## MUSICAL EDUCATION IN KIRKSVILLE.

KIRKSVILLE (Mo.) NORMAL SCHOOL,  
May 12, 1909.

Captain Gebhart is training the chorus to furnish music during commencement week, beginning May 23. The first night they will sing "O Beauty of Holiness," from Buck's "Golden Legend." The evening of the final address the chorus will sing "The Bridal Chorus," from "The Rose Maiden." The chorus rehearsals are a regular part of the school work and continue once a week, throughout the school year. The music for the commencement exercises at the American School of Osteopathy will be directed by M. K. Jacobs.

Saturday night, May 1, after "The Creation" had been sung, a flashlight picture was taken of the chorus and Minneapolis Symphony Orchestra. The picture was very good. Members of the local orchestra who played the first night of the May Festival, have decided to continue that organization, which will be a credit to Kirksville. The orchestra includes six first violins, six second violins, two violas, three cellos, two double basses, flutes, oboes, clarinets, bassoons, horns, two cornets, three trombones, tuba, tympani, and drums. Rehearsals will occur once a week at the Normal School. Dr. De Jerdine will be concertmaster and Captain Gebhart will be director.

The Monday Club of this city tendered Captain Gebhart a vote of thanks for bringing the Minneapolis Symphony Orchestra to Kirksville. We are glad to see people so appreciative. Captain Gebhart well deserves all the honor bestowed upon him. However, people fail to realize that "there is a power behind the throne." Had it not been for the hearty co-operation and substantial backing of President John R. Kirk, such an undertaking would have been impossible. With any man other than President Kirk at the head of the school, Kirksville would never have enjoyed such a treat. We fear that the fact that a prophet is not without honor, save in his own country, is too true in the case of President Kirk. With two such ambitious men as President Kirk and Captain Gebhart we dare not say what will be accomplished in the next few years.

CLARA SANFORD.

## MUSICAL LINCOLN.

LINCOLN, Neb., May 12, 1909.

Louise Zumwinkel, student with Mrs. Will Owen Jones, of the University School of Music, gave a post-graduate recital at the Temple, Thursday evening, May 6, playing the following program: Sonata, op. 35, Chopin; prelude and fugue, D major, Bach-d'Albert; "In the Old Castle," Dvorák; "Hark, Hark, the Lark!" Schubert-Liszt; poem, op. 31, No. 6, MacDowell; barcarolle, Leschetizky; concerto, E flat, Liszt. Orchestral parts were played on a second piano by Mrs. Jones. Miss Zumwinkel's playing is remarkable for clean technic and interesting phrasing.

The Cotner University School of Music presented one of its pupils, Elsie Bankson, in a recital for graduation at the College Chapel, Thursday evening, May 6. Miss Bankson played compositions by Bach, Chopin, MacDowell, Heller, Beethoven, Nevin and Mozart.

Another recital for graduation, which occurred the evening of May 6, was that given by Zoe Glidden, pupil of Miss Smith, of the Wesleyan University School of Music. The program was of a high standard of excellence.

The excellence of the work done at the Doane College Conservatory of Music at Crete, Neb., is generally com-

mented upon. The numerous recitals given there this month are of a decided artistic nature.

The St. Paul Methodist Church Oratorio Society has been requested to sing selections from "The Messiah" before the prisoners at the State Penitentiary, Sunday morning, May 16.

The Musical Art Club met Monday afternoon, May 10, at the home of Grace Clark, for the purpose of electing officers for another year.

The fourth concert this season of the Temple Symphony Orchestra was given Monday evening, May 10, at the University Temple. The work that Mr. Steckelberg, the director, has done for this organization is deserving of the highest praise. The playing of Mr. Steckelberg's orchestra is noticeable for good attack and excellent ensemble.

In University convocation, Tuesday morning, May 11, the yearly junior program was given with S. A. Mahood in charge.

The Junior Quartet, comprising Glenn Mason, Paul Yates, Fred Hoffman, Verne Gittings, sang, and there were solo numbers by the following: Ethel Burkett, pianist; Hedwig Jaeggi, violinist; Edna Harrison, vocalist, and Eleanor Barbour, flutist.

Claire Canom, student with Robert Stevens, of the University School of Music, was heard in a post-graduate recital at the Temple, Tuesday evening, May 11. This young lady plays with great verve and human interest, and is invariably well received by the audience.

FRANK HYDINGER.

## MUSICAL NEW ORLEANS.

NEW ORLEANS, La., May 13, 1909.

Ferdinand Dunkley's annual concert was a largely attended affair. The able organist and composer was heard in several piano selections which were heartily received and also in the Grieg F major sonata with Henry Wehrmann, the violinist. The concert closed with Liza Lehmann's "In a Persian Garden," which was interpreted by Bentley Nicholson, John Freiche, Mrs. Edward Marx and Mrs. Wehrmann-Moore. Mrs. Marx, a new comer among local singers, possesses a contralto voice of rare beauty and power. Ferdinand Dunkley accompanied with his usual musicianship.

Paul Jones, assisted by his pupils, gave a concert at Y. M. C. A. Hall. The young artist proved to what a point of perfection the playing of the mandolin, banjo and guitar can be carried. He played several classical selections, unfolding in each effects hitherto unbelieved to be producible upon these instruments. In his hands the banjo and guitar are truly eloquent.

At a benefit performance recently given at the French Opera House, Celeste Doussan-Bisset, the popular soprano, was the principal soloist.

Victor Despommier's Saturday Morning Club gave its first concert to a crowded house.

HARRY B. LOEB.

So far Berlin, Vienna, Dresden, Milan, Breslau, Frankfurt, Hamburg, Hannover, and Elberfeld have heard and like "Electra."

"Heller," by Montemezzi, given in Turin, and "Virginia," sung at Modena, did not meet with success.

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**LITTA GRIMM**

## MUSIC IN STOCKHOLM.

STOCKHOLM, April 27, 1909.

The Aulin Quartet gave its last concert for the season. Sad to relate, the interest for good chamber music is very limited here, while concerts of amateurs always are exceedingly crowded. Stockholm has many inhabitants, Gothenburg less; the Aulin Quartet will, at the end of the season, leave for Gothenburg, and I hope, the inhabitants there will prove themselves more worthy to possess such artists than the capital has done. The opening number, C major quartet by Haydn, and a quintet by Fuchs, a Finnish composer, won much applause, although the last was a little heavy in content. The piano in the quintet was played by Maria Samuelson, formerly pupil of Teichmüller at Leipzig. She exhibited a clear, rapid technique. The concert closed with an octet by Mendelssohn, in which the Quartet was assisted by Mr. Nordquist, Mr. Neruda (a brother of Lady Hallé), Mr. Ohlson and Mr. Ahlberg.

Joe Aulin started Thursday for Altona, where he will conduct a concert April 27. The Swedish numbers on the program are: "Symphony Singulière," by Franz Berwald, and the concerto for violin, by Aulin, played by Prof. Henri Marteau.

At the Finnish Theater, Helsingfors, John Forsell commenced (April 19) his performance as Don Juan, in which part he scored a well deserved success. On account of a rule of the management there, operas may be given in all languages, except Swedish; so the public's dissatisfaction was marked, because the scenes with Forsell were sung in Swedish, while the rest of the opera was done in Finnish. A great part of the Swedish speaking public, therefore, boycotted the theater. It is a curious move of the direction, that in a country where most of the inhabitants speak Swedish, this language is barred from the stage of the Finnish theater. This being the case, it is a matter for wonder, that the direction was willing to engage a Swedish singer for opera performances. Mr. Forsell could have sung Don Juan in Italian, as he has learned it; but he preferred to sing it on the Finnish stage in his native tongue.

Modest Menzinsky, formerly at the Stockholm Opera, now at Cologne, was heard Saturday as Samson in Saint-Saëns' opera. He was very well received, a great deal of the applause signifying approbation for his excellent Swedish pronunciation. We are not accustomed to hear our language so well sung by a foreigner (and never at the opera!) as was the case with Menzinsky.

The Opera Director Rauff has made this proposal to the Opera Orchestra: "During the coming two years the orchestra to receive the same salary as now; after that time, Mr. Rauff to try to procure an increase from Parliament." The orchestra members rejected the proposal unanimously.

The King has appointed John Forsell Court singer.  
L. UJRLING.

## ADDITIONAL STOCKHOLM NEWS.

STOCKHOLM, May 5, 1909.

Compositions by Pergolesi, Bach, Mendelssohn and Bruckner were on the program at the Musical Society's concert in the Church of Gustavus Vasa on Monday. The best appreciated number was "Ave Maria" (composer Mendelssohn), for soli, chorus, organ and string orchestra. The conductor was Professor Neruda, and the soloists were Mrs. Moller, Mrs. Clausen, Mr. Fahlman and Mr. Johanson. The temple was filled to the last place.

Wednesday evening, Sven Nyblom sang the part of

André Chenier for the first time. Though his tenor voice has no great charm, he gave the part with a dramatic intensity that was quite convincing.

"Lohengrin" and "Tannhäuser" were sung by Modest Menzinsky at the Royal Opera House last week.

The Hall of Science was the place chosen for Sigrid Carlheim-Gyllenskiöld's students' recital this week. Several talented pupils of the distinguished teacher took part, showing the results of earnest instruction.

For the gala performance at the Royal Opera, on account of the visit of the King of Denmark, the opera "André Chenier" was chosen. But, unhappily, neither of the interpreters of the title part was able to sing, both having caught cold. Therefore, "Lohengrin" was given, with Menzinsky as guest. The rest of the cast included Mrs. Lykseth-Schjerven (Elsa), and Mr. Oscar (Telramund). The Opera was filled with a magnificent audience, foreign ambassadors, the court, and all the élite of musical Stockholm being in gala dress. At 8 o'clock the royalties entered their box and the orchestra played the Danish national hymn. After the end of the opera the Swedish national hymn was sung. In the royal box were King Frederick and Queen Louise of Denmark, King Gustavus of Sweden, the Danish Prince Gustavus and the Princesses Thyra and Dagmar, the Swedish Crown Prince Gustavus Adolphus, Crown Princess Margaret, Prince Charles, Princess Ingeborg and Prince Wilhelm. Meissner conducted.

L. UPLING.

## GALVESTON MUSICAL NEWS.

GALVESTON, TEX., May 12, 1909.

Perhaps the most interesting organ recital given for a number of years took place lately in the First Presbyterian Church. Robert A. Davidson, late organist of Immanuel Baptist Church, Chicago, was assisted by two of the city's best artists, Mrs. George Reid, contralto, and Conway Shaw, violinist. A varied program of the most representative composers was heard.

In the magnificent Hall of Rosenberg Library, in commemoration of one of Galveston's most honored benefactors, Henry Rosenberg, the Synagogue Quartet, under the direction, of J. J. Blood, and Shaw's Orchestra, Conway Shaw, director, gave an attractive program.

The Concordia Society, at its concert in the Scottish Rite Cathedral, had the assistance of a Swiss tenor, Arnold von der Aue; a local artist, Mrs. Edward Holman, a soprano, and the Shaw Orchestra, augmented for this occasion. The whole program was of a highly classical nature.

The Quartet Choir of the First Presbyterian Church has presented some excellent music at the song services held lately. The Quartet consists of Mrs. Holman and Mrs. Reid; Messrs. Hutcheson and Austin, together with the organist, Mr. Davidson, who is a masterful player.

In Trinity Church, the regular Quartet, consisting of Mrs. Trapart and Mrs. Parker, Messrs. Dreyfus and Robertson, has done most of the solo singing lately.

The Orpheus Club gave its second concert of the season to a full house in the Scottish Rite Cathedral. As assisting talent, the club presented Arthur Hartmann, the violinist, and Alfred Calzin, pianist. Both of these artists were received with great enthusiasm and were compelled

to respond to many encores. The club sang with its usual good style and general effectiveness. At its third and final concert the Orpheus Club will present Leon Rice, the tenor, and Cartilidge Campbell, a baritone, a member of the club.

The pupils of J. J. Blood and Miss Kemmerling gave a successful piano recital lately in Rosenberg Hall. There was an afternoon and night program, both of which were well rendered. The music was varied and the training displayed by the pupils reflects great credit upon the methods and quality of the instruction.

Rosenberg Hall was packed to the doors to hear the second public concert of the Ressel Quintet. The program held the interest of the audience from beginning to end.

The Concordia Society is making active preparations for the State Sängerfest, to be held here May 17, 18 and 19. Three hundred singers are expected. These comprise the German singing societies throughout the State. The Chicago Symphony Orchestra, with six soloists, will assist. The main features of the Sängerfest will be the concerts by the orchestra and soloists and the massed choruses.

The Girls' Musical Club has been one of the most active musical organizations in the city this season. The club has held regular fortnightly sessions, at each of which a concert was given, participated in by club members. Two complimentary public recitals have been given, the last one of which was of particular interest. The following artists took part: Mrs. Ernest Howard Kent, soprano; Julien Blitz, cellist; Sam Swinford, pianist; Louise Linder, accompanist. As in the case of the Quartet Societies' event, the writer failed to receive official recognition, so little can be said about it. G. E. KRAMLICH.

## The Clark Talks in Syracuse.

Melville A. Clark, of Syracuse, is doing much worthy and original musical work in that city, and has been a potent factor in uplifting the taste of his fellow townsmen in matters relating to the tonal art. One of the memorable musical events that Syracuse enjoyed under Mr. Clark's guidance was the harp concert given in connection with the course arranged by the lectureship committee of the Board of Education. Mr. Clark spoke on "The Harp: Its History and Future." Another interesting evening arranged by him was his lecture, with musical illustrations, on "Modern String Instruments: Their Development and Use." At a previous talk, Mr. Clark had performed a like service for the modern wind instruments. A lecture concert in honor of the tenth anniversary of the birth of Chopin and Mendelssohn formed a fitting and effective part of the unusually valuable course of talks which Mr. Clark vouchsafed his audiences during the past winter.

## Miriam Steeves' Piano Recital.

Kate S. Chittenden, dean of the American Institute of Applied Music, presented her pupil, Miss Steeves, in a piano recital at the institute parlors May 11, Katharine Bushnell, contralto, singing five songs between the piano pieces. These consisted of "Meditation," Tchaikowsky; "Warum" and "Grillen," Schumann; "Allemande and Gavotte," D'Albert; mazurka and scherzo, Chopin, and the sonata in G, by Mozart, with second piano part composed by Grieg, and played by Miss Chittenden. Miss Steeves, who played most of her pieces without notes, has a firm touch and considerable artistic finish and repose, as well as sentiment. Miss Bushnell sang classic and modern songs in English and German, to the evident pleasure of her hearers, and Mr. Boville was the accompanist. The entire lower floor was crowded with interested listeners.

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### Von Doenhoff's Three Etudes.

Albert von Doenhoff, the pianist and teacher, appears now as a composer with three etudes for advanced pianists only, published by Luckhardt & Belder. A stack of letters from men prominent as concert pianists, composers and teachers, have come to him; were their names to be printed it would be found that they are known in all the civilized world. And in all these the admiration of the writers is expressed.

The first etude (the simpler of the two) is composed of melodic groups of tones, involving a sequence of the fingering (5421) or (5321) for right and left hand; each hand moving regularly from end finger (5) to end finger (1), the right hand group commencing 1-16 later than the left hand and vice-versa. This necessitates thinking of the right and left hand individually, and consequently playing the respective group of each with a separate impulse. In the etude this idea is contained in all its inversions and a sustained melody added for the thumb of the left hand.

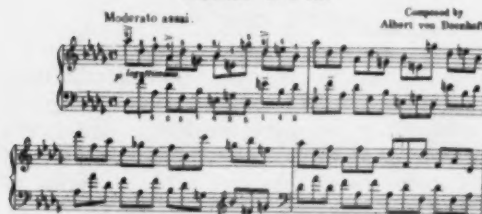
#### Etude No I.



The second etude is on similar lines, but with considerably more intricate rhythmic and melodic construction. In it a four-note melodic group is modified by a triplet rhythmic accent involving a sequence fingering for each hand; right hand (5241), left hand (1425). The effect is as follows:

- 5241 The first and last note of first group to be accented.
  - 5241 The third note of the second group to be accented.
  - 5241 The second note of the third group to be accented.
- The left hand to be thought of similarly, one triplet eighth note later.

#### Etude No II.



The opening melodic figure of the third etude is to be considered as a two-voiced structure played with one hand, combining two individual and sequential finger groups which interlace one another. The following diagram will make the idea more practically intelligible:



The melodic figure involving the above fingering and its various inversions is employed consistently for each hand throughout the etude. In the final section of the etude one inversion succeeds the other at a different rhythmic interval (1-16). It is suggested that the outer voices be practiced legato and the inner with a light staccato.

#### Etude No III.



If anyone thinks this cannot be done smoothly and musically, ask the pianist-composer to do it; he makes these technical problems, these "nuts to crack" sound wonderfully musical—a cross, to be sure, between Debussy and

Strauss. Technicians, such as Joseffy and Rosenthal, who "dig out" melodic contour where others find nothing at all, and all pianists who know Liszt and his followers at their worst, will find something new here, the foregoing fac-similes giving only a hint of the interesting make-up of these novel etudes.

### Lawson's Success in South with Visiting Orchestra

Dr. Franklin Lawson, the tenor, has returned to New York after his successful tour with the Dresden Orchestra. The following paragraphs from long criticisms will show that Dr. Lawson's voice and art made a strong impression:

Dr. Lawson's pure tenor voice has many admirable qualities and the quality of tone is beautiful.—Knoxville, Tenn., The Daily Journal and Tribune, April 20, 1909.

Most brilliant musical event in Columbia's history. Dr. Lawson proved himself a finished artist of the first rank. His voice, a beautiful lyric tenor, is in faultless control, his phrasing perfect, and he gives his hearers the impression of unlimited reserve force, the test of the true artist.—Columbia, S. C., Daily Record, April 23, 1909.

Dr. Lawson's voice is exquisite, finely shaded and each tone smoothly rounded. He sings absolutely without effort, and his voice has that indefinable floating quality which is most pleasing.—Columbia, S. C., The State, April 24, 1909.

Dr. Lawson, that rarity, a true, pure tenor, received an ovation, but he was heard to best advantage in the quartet from "Rigoletto."

### Season 1909-1910

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which, with Madame Jomelli, Langendorff and Mr. Hastings, was given as the finale.—Brunswick, Ga., Journal, April 27, 1909.

Dr. Franklin Lawson charmed all his hearers, as he always does, as his fine schooling and great versatility give him a unique place among concert singers.—Rome, Ga., Tribune-Herald, April 29, 1909.

The tenor, Dr. Franklin Lawson, is a star of the first magnitude, and his numbers were greeted with great applause. His voice is one of rare sweetness and power, and he is especially strong in the high dramatic parts.—Nashville, The Tennessean, April 30, 1909.

Dr. Franklin Lawson, who has a sweet, clear tenor, created a favorable impression. His numbers were feelingly and artistically rendered.—Memphis, Tenn., News Scimitar, May 1, 1909.

### Clara de Rigaud's Pupil at the Metropolitan.

Eadis Torr , whose real name is Eadis Elias, will not leave the Metropolitan Opera House Company next season. She was engaged for but one year last season, and soon after singing for the manager of the Manhattan Opera House, an engagement there was offered her to sing in small parts, but the young singer concluded to remain at the older house of grand opera. Miss Torr  is a dramatic soprano. Her voice has been beautifully trained by Clara de Rigaud, and all who have heard the singer did not hesitate to predict that she was certain to win success on the operatic stage. Miss Torr  sang at the recent concert which Madame de Rigaud gave at the Waldorf-Astoria.

Franchetti is reported to be working on an opera called "Mackboule." The subject is Turkish.

Spontini's "La Vestale" was the most successful production of the winter at La Scala, in Milan.



ST. PAUL, MINN., May 15, 1909.

Now for something new in the line of music drama. William W. Nelson and Clay Clement are the ones who will give to the world a new form of opera and drama this fall—that is if all their plans go according to schedule. The work is to be a drama set to music, as Mr. Nelson explained to the writer. The plot is not yet announced, but it is to be a Western drama in which the principal figures will be a white man and a squaw. The music is to be idealized Indian music, mainly, with touches of modern German composition where needed. There will be no singing, there will be no reciting to music, there will be nothing of the Wagner or Debussy or Strauss scheme excepting the motif idea which will be retained. The music will not be continuous and will not obtrude itself on the drama except where it is needed to support emotional scenes, but all the while the play is going on there will be an undercurrent of harmony and melody that will bring to the mind of the auditors the emotions with which the drama is filled. Mr. Nelson has much of the music written and expects to complete it this summer when he makes a trip to Texas where he will spend a month with Clement on the latter's ranch. Mr. Nelson is director of the Metropolitan Opera House, director of Minnesota State Band, a member of the first violin section of the Minneapolis Symphony Orchestra, and one of the well known musicians of the State. He has composed many things—principally violin solos—and he has a large number of pupils.

Dr. William Rhys-Herbert has gone to Aberdeen, S. Dak., for a two weeks' stay to drill the chorus for the music festival which will take place the latter part of this month.

Signor A. Rovero, second hornist with the Symphony Orchestra, has opened a studio in Minneapolis for special instruction in sight singing.

Musicians of both cities are interested in the marriage of Lena M. Martin and John M. Bohnen which took place Monday afternoon at the home of the bride's parents in Minneapolis. Mr. Bohnen is second clarinetist in the St. Paul Symphony Orchestra and teaches in this city. Miss Martin is a well known pianist of Minneapolis. They have gone to New York for a honeymoon trip and will not return until July 1 when they will go to Tonka Bay at Lake Minnetonka for the summer. In the fall they will return to St. Paul where they will make their home.

The Glee Club of Hamline University gave a concert Thursday evening at the Dayton Bluff M. E. Church.

The Park Board has decided to begin band music in the parks July 4 and continue until August 20. Danz's Band will play at Como and the Minnesota State Band will play at the other parks.

OSCAR HATCH HAWLEY.

### The Meaningful Missive.

[From the Rochester, N. Y., Post-Express.]

Leonard Lieblich, a veritably humorous man who writes about music for THE MUSICAL COURIER, is the possessor of a letter from Joseph Joachim. But he will not print it, notwithstanding the fact that they are going to publish Joachim's correspondence and are sending out the dragnet for floating Joachim epistles. The reason for Mr. Lieblich's diffidence is simple enough. When he studied at the conservatory of which Joachim was the revered head, one of his professors was Barth. Now, Barth had his antipathies and one of them was Franz Liszt. Anything Lisztian was anathema to Barth and one day, in class, he stigmatized the great old composer virtuoso's work as "dirt." That was enough. Lieblich was the opposite of Barth in his attitude towards Liszt. The great Hungarian was for him pretty much what Beethoven was to young Hector Berlioz. So Lieblich said just what he thought of Liszt and of people who held such opinions about him as Barth held. Perhaps his remarks lacked a little in the deference which German professors are in the habit of exacting from their pupils. It must have been so; for, in the course of a day or two, Lieblich received a note in the well known Joachim autograph and what it said did not tend to prolong his stay at the conservatory. That is why Lieblich is not going to have the letter printed.

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NEW YORK, WEDNESDAY, MAY 19, 1909

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For Particulars apply to SATURDAY EXTRA DEPARTMENT.

THE music of "The Red Moon," an opera now  
running in this city, was written by a negro. There  
is much color in the score.

A GIRL horseshoer from Jersey has been engaged  
for the Metropolitan Opera next season, according  
to the Evening World. She ought to be useful in  
the anvil chorus.

MANY persons believe that the famous and oft  
quoted line

Music hath charms to soothe the savage breast  
was written by Shakespeare. As a matter of fact  
the passage occurs in Congreve's "The Mourning  
Bride," and its full text runs as follows:

Music hath charms to soothe the savage breast,  
To soften rocks, or bend a knotted oak.

THE annual police parade passed THE MUSICAL  
COURIER offices not long ago. Our city's guardians  
of the law often are referred to by their proud fel-  
low citizens as "the Finest." The appellation hardly  
fits the brass bands, however, which headed the vari-  
ous platoons and were supposed to cheer the weary  
marchers with inspiring strains. Is there any valid  
reason why policemen should play so badly and be  
so unmusical?

THE members of the Metropolitan Opera and  
Real Estate Company, at their annual meeting last  
week in the Metropolitan Opera House, re-elected  
the present board of directors, consisting of George  
F. Baker, George S. Bowdoin, August Belmont,  
W. Bayard Cutting, A. D. Juilliard, Luther Kountze,  
Charles Lanier, D. O. Mills, J. Pierpont Morgan,  
H. A. C. Taylor, H. McK. Twombly, William K.  
Vanderbilt and George Peabody Wetmore.

At the wish of his family, public funeral services  
were held over the body of Heinrich Conried at the  
Metropolitan Opera House last Thursday morning.  
It was not an official service held by the Metropoli-  
tan Opera Company, but that organization had mere-  
ly tendered the use of the house to Mrs. Conried and  
those of her husband's friends, who thought that it  
would be the most appropriate place for the cere-  
monies. A description of the services will be found  
on another page of THE MUSICAL COURIER.

RICHARD STRAUSS is to rewrite "Electra," or  
parts of it. Richard Strauss is indifferent to any  
statement made about his works or himself. He  
hardly reads what is printed about him and he dis-  
regards entirely what is said about him. This is  
putting philosophy into practical effect and it is a  
process advocated by this paper in its own conduct  
for many years past. Whenever we ignore this the-  
ory we feel sorry, for we know that the Richard  
Strauss principle is the proper one. It will not do  
for everybody, but it suits the Richard Strauss case  
just as it does THE MUSICAL COURIER case.

THE Australian tour projected for Mischa Elman  
as a continuation of his Pacific Coast appearances  
has been canceled, and instead of going westward  
the violinist will come East and is due in London  
about June 1. There is just one United States for  
our friends from the other side. Even had Elman  
gone to Australia he would not have had more than  
ten to twenty concerts, for there is no chance for  
any musical artist in Australia as long as Melba  
goes to that land and takes away all the concert  
money saved up in that continent; and there isn't  
much, anyway, particularly considering the great  
distance and time and discomfort and expense.

EVERY opera house in Italy had a deficit the past  
season. Following the example of La Scala, they  
have all published their balance sheets. The Con-  
stanzi Theater of Rome, for instance, lost 150,-  
000 lire, the San Carlo Opera in Naples, lost 120,-

000 lire, and the Teatro Massino at Palermo lost  
100,000 lire, and so it goes. If the European opera  
houses cannot make money with their moderate  
budget of salaries paid to the singers, then this  
whole business of opera production is a delusion  
and a snare, and remains alive only out of respect to  
tradition, and because impresarii must have a chance  
to manage and singers must have a chance to sing.  
The foreign opera houses will never begin to make  
even their expenses until they lop off the legions of  
"deadheads" who infest those institutions and oc-  
cupy seats that ought to contain patrons who pay.

THE financial failure of the London Royal Opera  
Syndicate's seasons of opera given in English proves  
conclusively that the musical public in the English  
capital does not wish to hear opera performed in  
their native tongue. The same experience reward-  
ed the memorable Metropolitan Opera attempt un-  
der Savage and Grau to give Americans a chance of  
hearing their own language sung on that stage.  
What is the matter with English, anyway? Has it  
no inherent music in its arrangement of vowels and  
consonants? Is our language incapable of express-  
ing poetical thought and arousing emotions in the  
breast of the listener and images in his mind? If  
so, then we may as well decimate our libraries and  
throw out the works of Shakespeare, Milton, Keats,  
Shelley, Wordsworth, Moore, Byron, Swinburne,  
Browning, Rossetti, Tennyson, Dryden, Burns,  
Cowper, Longfellow, Lowell, Whittier, Holmes,  
Whitman. The work of those lyricists apparently  
has been in vain, and the language of the Anglo-  
Saxons is to be developed henceforth merely as the  
conversational medium of commerce and as the  
parent tongue from which to draw the proper term-  
inology for athletics and sports of all kinds. Hoch  
das Deutsche! Vive le Française! Evviva l'Itali-  
ano!

## LATEST FROM PARIS.

PARIS, May 7, 1909.

Mr. Hammerstein has just informed me that there  
is no idea and never was of engaging Messenger as  
a conductor, as reported in the dailies. In fact, any  
one acquainted with the situation must have known  
that such a position was not within the genre of  
Messenger.

Neither is it true that Hammerstein has been con-  
sidering Mugnone, who conducted at Lisbon this  
past season. Mugnone is a very nervous conductor  
and is not adapted for the control of an orchestra of  
New York musicians.

Up to date no orchestral conductor has been se-  
lected, although the conductor of the French operas  
at the Manhattan may be drawn from the Bordeaux  
house.

Mr. Hammerstein will build his own opera house  
in Brooklyn, as he said he would when he found  
that he could make no arrangements with the man-  
agement or owners of the Academy of Music of  
that city. The place selected has not been disclosed,  
but I am under the impression that Mr. Hammer-  
stein has secured a magnificent site in the heart of  
Brooklyn, opposite the Union League Club and the  
Grant Statue. It would be just like him to get such  
an advantageous position.

Regarding the recent rumor published by the  
dailies that Mr. Ogden Armour, of Chicago, had  
subscribed one million dollars toward an opera  
house in that city, and which statement has since  
been contradicted by him from Berlin, it may be  
said that Mr. Armour has never been associated  
with the Chicago opera house project except as a  
boxholder. The two Chicago gentlemen who are  
foremost in that question are, one a prominent dry  
goods man and the other an enterprising daily news-  
paper owner. Otherwise no active part has been  
taken by Chicago people outside of these and their  
friends and certain important theatrical people of  
New York.

BLUMENBERG.





# REFLECTIONS

BY THE EDITOR.

PARIS, May 7, 1909.

**R**EGARDING the death of Heinrich Conried, sometime manager of the Metropolitan Opera House, New York, I learn that his dissolution began only shortly after arriving at Meran and that he had spent the whole winter near Monte Carlo. He was continually discussing two questions; one was his lawsuit against the Metropolitan, which he based on a claim of \$90,000, of which \$20,000 had been paid, and the other a claim against him of \$2,000 by the attorney engaged by him in the famous "Parsifal" litigation. He spoke only of these two subjects, and most volubly and at every opportunity, disclosing that they were uppermost in his mind, and every other subject was taboo. His visitors came away impressed with the view that there was actually nothing of importance to him apart from these two legal matters and that they weighed heavily upon him for serious reasons. I am merely giving an account of the impressions he created. All of this is sorrowful. No man ever had such unlimited opportunities in America for wealth, position and dignified pursuit as Heinrich Conried, who, without a dollar of his own, had the "backing" of the men that represent the thousand million dollars of New York's wealth nucleus. All this force, this moral support was his without restrictions, and with possibilities of directing and controlling it that make the vista one of Oriental gorgeousness. He never seemed to realize it. Probably the splendor of the outlook was too much for his perspective. And to think of it, that a man like Conried, who knew nothing of music; who did not know that there were major scales and minor scales; who did not know the meaning, musically, of a scale; who could not differentiate between a mezzo or a contralto, a baritone timbre and a tenor; who never heard a work of Bach's and did not know what it meant when asked; who did not know how to cast "Lucia di Lammermoor"; who did not understand the function of the piccolo and ordered the orchestra to stop a rehearsal when he heard that instrument, being under the impression that some player was "guying" him; who had never taken the slightest interest in the literature of music, much less the art, could possibly have managed the Metropolitan Opera House! It is a tribute to his mental organization that he did manage to do it, for it was no crime on his part not to have known anything about music. What a glorious land is America for Conrieds!

## Yildiz Kiosk.

A letter just received from Constantinople tells of the curious discovery made during the recent search of the Yildiz Kiosk, the extensive palace of the deposed Sultan, Abdul Hamid:

CONSTANTINOPLE, May 4, 1909.

DEAR SIR:

The disorder of the Yildiz Kiosk, outside in the large grounds and in the interior must first be regulated before any inventory can be taken, as is now designed. I am one of the few who had the privilege of visiting a small part of the palace and not any of the apartments occupied by the harem, eunuchs, cooks, spies, attendants and soldiers. Hence what I saw can give but a meagre idea of the results of the misgovernment in the building and the results

of the consternation when about 3,000 sojourners within its walls felt pretty sure that they would be massacred by order of Djervet Pasha, the man, who without consultation, forced the Sultan to yield. Can you conceive of the mould of mind that can assume a responsibility of such profound weight? But he, and he only did it.

These people, women by the hundreds, and their attendants &c., &c., were simply told to get out and not show their faces again in or near Constantinople and most of them have, by this time, reached the Asiatic side, some have gone to Greece, Tripoli and Egypt, some sent directly to Paris and others have not even notified relatives where they are or expect to be.

These women of the harem and their attendants had nothing to do and were occupied by the silliest kind of work, but some of them were musical and sang and played and that set ordered pianos and received them through the chamberlain. The number of apartments of the Yildiz Kiosk, its garden houses, its villas and its loges runs into the hundreds, some with three or four rooms, some with twenty. There are no 11,000 rooms as is wrongly told of the Vatican which has about one thousand, but the Kiosk is of such dimensions that many dwellers within its walls for from 25 to 33 years now, have never met. The women rarely knew one another outside of certain racial groups.

No inventory of the pianos within the Kiosk was kept, but the inventory now made shows more than 350 grand pianos and a few uprights, the daily papers say more than 500; the actual count, as I hear from best authority is 359 found, and it is expected that the storage rooms will show up a few more discarded ones.

There were quite a lot of piano teachers engaged at the palace. The pianos were chiefly of German make, although many French pianos are among the lot. A manufacturer, by presenting to the Chamberlain one or two pianos at once became purveyor to his majesty the Sultan and the pianos were thereupon sold to harem inmates who paid for them in jewels presented by the Sultan, in some cases, years ago, and the jewels together with inmates long since forgotten. The Sultan himself is now not supposed to have known how many inmates the harem contained. Over 13,000,000 Turkish pounds of gold have already been found around in sacks, in closets and cellars.

All availables have been confiscated and will be sold publicly by the government which before the disposal of Abdul Hamid did not have 5,000 dollars cash on hand to meet immediate drafts on the Treasury. There will be a sufficient number of pianos in Constantinople to supply the demand for some time. I thought you would like to know this. The new Sultan is a pianist himself, and has been a musical patron.

There is no record of such extravagance as was exhibited in the misgovernment surrounding the deposed Sultan, and the pianos are but a small item. Reports through the dailies today say that one diamond found is larger than any first class stone except the few historical ones.

## The Paris System.

It has been stated before in these columns that there are no sales of tickets at Paris concerts because Parisians do not purchase tickets; they receive invitations and frequently send their friends, their butlers, servants or other servants to occupy the seats, just as is the case in London. There are no box offices open

at night at concerts, for the simple reason that there is no use for any such commodity.

About six or seven concert agents or managers give the concerts here, and each one has a list to which the invitations are mailed, hence an artist, in order to cover all the musical deadheads, should give one concert under each manager. This is not done, there is seldom any public advertising of any distributing value, and concerts are constantly taking place which are never heard of by the particular group listed by the manager under whose auspices the list is mailed.

The people of Europe do not support art as individuals. They pay taxes to support it through governmental channels; the governments in cases give free or nearly free tuition; they confer diplomas and other valuable assets to artists, giving them a standing, a cachet, the world over, and this is considered sufficient, and it is. Hence the individual rarely will spend additional money for the pecuniary support of artists, although the moral support is not lacking when merit exhibits itself. Why, for a franc—twenty cents—one can spend a day at the Salon here and see the latest evolution of French art. What more is wanted? And that franc merely pays the attendants. Most pictures are not sold and drift about subsequently and are given away by the artists in order to have the name properly introduced. Is it not sufficient that the nation offers the magnificent opportunity and its possibilities to an artist? What more can be offered? The individual is taxed for this and that suffices.

As to the journalistic opportunities, I can quote this case of the last few days:

The celebrated violin virtuoso, Jan Kubelik, at his first concert was the object of numberless ovations. The hall was crowded from top to bottom, and more than a hundred persons had to be refused admittance. The enthusiasm was such that Jan Kubelik was obliged to respond with three encores, each time calling forth a new storm of applause.

On leaving the concert hall it was with great difficulty that the carriage of the eminent artist could make its way through the crowd of his admirers.

The next concerts of Jan Kubelik will take place on May 6 and 13, in the evening, at the Salle Gaveau.—(Communicated).

This is a paid article published here at so much a line. The criticisms, written either by the performing artist or his manager's chief assistant or writer, are also inserted in the Paris papers at so much per line. The concert was, as usual, an invitation affair. More tickets were mailed than the hall could accommodate; hence the crowd. There naturally was difficulty to get through it, just as it would be if it were known anywhere that an artist would, soon after the last number, go to his hotel via the front entrance instead of remaining in the greenroom receiving guests.

Many artists give concerts here and sell tickets to personal friends, who purchase as a return for some favor bestowed, such as singing or playing, free of charge, once or twice during the year in the drawing room of the patron. The payment is made up in that fashion. Frequently, however, the tickets are returned with thanks. Paris considers that it is complimenting an artist by listening to him or to her or by looking seriously at an artist's picture or bust. This has been so since the days of Lully, Rameau, Couperin and Gluck. Who is to change it? It never will be changed because the world is coming here in stronger relative force than ever to endorse this city and its methods, to illustrate to its people, who never really leave it, that they are right, and that those who come here consider the Parisian theory and practice as worthy of commendation, endorsement and exploitation. Change Paris? One may as well try to change the moon. And why

change it? It does not ask the artists to come here. They seemingly must because they do come here.

### A London Protest.

In London things are different, for there is no Fine Art section of the Government, no Ministry of Culture and no taxation by the Government to sustain art. It is the system there which has been followed by us. Hence there is now a condition awakened by the many references made to it in these columns that calls for the following proceedings. I ask for a reprint of the following from a daily paper special:

#### CHARITY CONCERTS.

LEAGUE OF ARTISTS TO "PROTECT THEIR RIGHTS."  
LONDON, Friday, April 30.

To make war on the system of concert artists giving their services gratuitously at charity concerts a movement is on foot to form a Concert Artists' League. To promote the formation of the league an evening gala will be held at the Waldorf Hotel on Sunday, under the presidency of Major General Sir John Campbell, C. B.

The new league is approved by Mme. Clara Butt, Mme. Edna Thornton, Mr. Ben Davies, Mr. Kennerley Rumford, Signor Tito Mattei, Mr. William Boosey, and others.

"The musical profession," it is stated in the prospectus of the league, "is suffering badly from the effects of this system, and if artists do not quickly combine to protect their just rights they will soon find it impossible for any but the few great 'stars' to earn even pocket money through their art. As it is, one needs substantial private means if one would hold any position in the musical profession."

It is stated that the charity concert was formerly regarded as the legitimate sphere of the trained amateur, and in no way injured the "professional" concert. By degrees the amateur was ousted. At first artists were asked to perform "at reduced fees," then only expenses were offered, and now even expenses are rarely given.

Among the suggested rules are that no member of the league shall give his or her services except for the benefit of a fellow musician, and that no member shall take a fee of less than 10s. 6d. in London, or £1 1s. outside London. It is stated that at present artists frequently pay from £5 to £100 to appear on a London platform.

To all appearances, this practice of singing or playing has now reached a point of exasperation in London that calls forth a denunciation hitherto unknown. No account of the proceedings has as yet been received. Something must be done by us at home to put an end to the practice of throwing a profession to the dogs by offering its values for nothing for the mere asking. We have an association in New York which is in its incipient stage, but it has the elements within it to force the issue. Artists who sing or play for nothing should have their names published in order that it may become known that they do not value their services. That is the proper way to end it. The association I refer to could accomplish its end by following that plan.

### Yolanda Mero's Concert.

Reference has already been made in these columns to the success of a young Hungarian woman who surprised London last season with her gifts as a pianist. The London Times of last Saturday speaks of her recent concert as follows:

#### MISS YOLANDA MERO'S CONCERT.

The concert which Miss Merö gave at Queen's Hall yesterday afternoon contained two concertos which are generally neglected in favor of more popular ones by their composers. Few people probably would be found to wonder that most pianists prefer to play Liszt's concerto in E flat to his one in A, which Miss Merö chose—except those who wonder that they should want to play either of them. It seems curious, however, that Tschai-kowsky's concerto in G is so rarely attempted, for it gives abundant opportunity to the solo player; in it Tschai-kowsky uses all his power of producing a brilliant effect, and yet there is a healthy simplicity in the themes which keeps it

free from the sensationalism which mars so many of his works, including the first piano concerto. Miss Merö's playing brought out its fine qualities; the ease with which she threw off the elaborate octave passages of the first movement, her delicate phrasing in the andante, and her crisp, light playing of the rondo theme, all showed her fine musical judgment as well as the completeness of her technical accomplishment. Although Miss Merö is not a powerful pianist in the sense of being able to produce an overpoweringly big tone, she managed to produce some impressive sound in Liszt's concerto; and in both she was finely accompanied by M. Mlynarski and the London Symphony Orchestra. Miss Dora Eshelby sang Liszt's beautiful song, "Die Lorelei," with orchestral accompaniment; and excellent performances of the overture to "Die Meistersinger" and Tschai-kowsky's "Francesca da Rimini" were given by the orchestra.

Yolanda Merö will be heard in America next season and is now being booked by the Wolfsohn Bureau.

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No operatic news has developed, but there is a large amount of contracting in progress, and many new faces and unknown voices will entertain our opera house audiences next season. Hammerstein held a wholesale audition yesterday at the Moulin Rouge, where the large hall enabled the many applicants to illustrate their versatile accomplishments.

BLUMENBERG.

### A RARE PICTURE OF GODOWSKY.

This accompanying portrait of Godowsky, showing the great pianist as a child of ten, now is pub-



GODOWSKY, AGED TEN.

lished for the first time. It is quite unknown and was forgotten even by Godowsky himself. His old school teacher recently found it in Kharkow, Russia, and sent it to him.

Godowsky has just signed a contract with S. Liebling (the well known Berlin manager and head of the Concert Direction Jules Sachs) and given him exclusive control for the bookings of engagements in Germany, Luxembourg, Belgium and Switzerland.

It was stated recently in these columns that Godowsky gets twice as much for teaching at the Master School of the Vienna Imperial Conservatory as his illustrious predecessors, Sauer and Busoni, had received. This is the case as far as the actual amount of teaching is concerned. Busoni and Sauer had annual salaries of 14,000 kronen while Godowsky gets 20,000 kronen, but they had to teach 280 hours a year while he has only 200. Thus his remuneration per hour is double the sum paid heretofore by the Vienna Imperial Conservatory.





## VARIATIONS

Why do people flock to the dressing room of a pianist, violinist, cellist or singer, after the artist has finished a concert and made his final obeisance before the plaudits of the public? Of course one person in the throng of visitors usually is the husband, wife, father, mother, brother, sister or further removed relative of the concert giver, but what in the name of C sharp minor do the other invaders of the dressing room wish of the patient and perspiring performer? Is it merely rampant curiosity to get a glimpse "behind the scenes" and view the magic worker at close range? Is it an act of homage? Hardly the latter, for the pilgrims number as many when the adored one plays or sings badly as when he moves the very stars with his tonal assault and battery. Are there among the besieging crowd some honest musicians who differ from the interpretations given, and, in a spirit of fraternal fairness and for the benefit of the art they represent, go to the concert giver in order to question his purposes and argue disinterestedly with him about the disputed points in the readings? Not so, for I have heard these professional brethren utter scathing denunciations on their way to the dressing room, and, arrived there, have seen them take the offender into their arms and load him with fulsome praises and superlative flattery. A few autograph hunters descend upon their very willing victim, and a few mammas and music teachers beg the great personage to hear various gifted pupils. All this motley group passes before the involuntary host, and keeps him or her shaking hands, acknowledging silly compliments and answering dampfool questions. Snatches of conversation I overheard recently at one such post-concert gathering—what in the world did I go there for, anyway?—were as follows:

"It must be very warm work, isn't it?"

"How old were you when you first began music?"

"I don't understand how you can memorize all those things."

"Do you mind my looking at your hands?"

"I've studied that concerto, too, but of course now I'll never touch it again."

"Your pictures don't look a bit like you."

"Do you get nervous when you are on the stage?"

"I heard X"—usually the concert giver's most dangerous rival—"play that same thing last year, but I liked your reading of it much better than his."

"With whom do you think I ought to study?"

"How do you like America?"

"Can I send you my compositions?"

"You must come and have dinner with us. There will be ever so many musical people."

"Do you need a piano tuner?"

"Don't you think New York has the grandest opera in the world?"

"I heard you seven years ago in Leipsic."

"When are you coming to Montgomery, Alabama?"

"Don't you remember me? I am Mrs. Van Tone, who headed the committee of the music club that engaged you in Buckskin, Wyoming."

"Can we put you down to assist gratis at the benefit entertainment for the League of Indigent and Toothless Divorces?"

And thus the interrogations flowed on, foolishly

and futilely. The artist shed radiance and moisture at every pore, wishing himself well rid of his tormentors, and at the same time probably experiencing a secret thrill of pride at being the object of so much attention and homage.

This barbarous custom of descending upon the privacy of great performers extends to all branches of art. When Jeffries battered Fitzsimmons into submission at Coney Island, for the championship of the world, the victor's dressing room was crowded to the doors and the fistie virtuoso was made to feel the social penalties of being a popular idol. The present writer was there—I don't exactly remember why—and heard the new champion remark: "Gee, this is harder than whipping Fitz!"

In the days of Chopin and Liszt the performer was the one who did the visiting, and those two pianists were wont to stroll into the auditorium a quarter of an hour before the commencement of their concerts, hobnob with the nobility and other distinguished patrons, and then clamber onto the stage in full view of the audience.

The late Swinburne's entrancingly lovely poem, "A Match," inspired one of his English critics to this just estimate: "He is a singer and has made poetry almost as sensuously emotional and imaginative as music. \* \* \* His verse enters the soul, not by the avenue of the eye, but by the avenue of the ear; not like the colored song of Milton or Shakespeare, Keats or Wordsworth, but like the symphonies and sonnets, the operas and oratorios of the great musical composers. Other poetry may be read by the eye; his must be read by the ear."

Honestly, now, could you take a list of all the operas and point out therein those that are operas comique?

For the funeral of Fred Comee, of Boston, Gustav Strube, a member of the Boston Symphony Orchestra, composed a "Dirge" for four trombones and double quartet of French horns. The piece was played at the services in Mt. Auburn Cemetery, Cambridge, Mass., and made a deep impression.

John Philip Sousa hits the mark in other things besides his music. The composer-conductor is a crack shot in clay pigeon contests and has been "following the traps" for a month or so, participating in shoots all over the country, and capturing championships, cups and money prizes galore. At present the busy monarch of the march is "resting" in Virginia, the meanwhile planning his band tour, to start in August, finishing the last chapters of a new book soon to appear from his pen, and composing a new march, a new symphonic suite and a new comic opera.

"What Every Woman Knows" is a play which every man ought to see. New York never has witnessed a more edifying piece of drama than this

heartfelt and thoroughly human comedy, with its quaint Scotch flavor and its keen but kindly satire on man's empiric assumption of superiority over woman. Maud Adams and Richard Bennett, in the leading roles, accomplish an histrionic ensemble which could not be excelled by the best European actors. By all means find out "What Every Woman Knows," especially if you are married.

Eduard Poldini, the delightful Viennese pianist, is in the market with a new suite, "Decameron," a series of ten tonal miniatures. Those who know the same writer's "Faust und Margarethe" doubtless will find much subtle humor and clever characterization in these "Decameron" narrations.

Debussy's detractors in Paris assert that he kept a laundry there before he became a composer. If that is so, then he certainly has had the starch taken out of him since then by some of the critics. The belief probably originated from the circumstance that the composer's sister is proprietor of an establishment where laces and fine lingerie are washed and ironed. In spite of her brother's success with "Pelléas and Mélisande" and his other works, the industrious lady refuses to give up her business, and when all is said and done, there really seems to be no good reason why she should.

Arthur Hornblow's latest novel, "By Right of Conquest," made me burn the midnight electric bulb until I had finished the book at a single sitting. The author shipwrecks his two important characters on a desert island. She is a young New York millionairess and he is a stoker on the vessel that founders. There are no other persons on the island, and of course the couple is thrown together in closest intimacy, although previously separated "under normal social conditions by the widest gulf imaginable." The publisher's announcement of the Hornblow story whets the reader's anticipation by saying: "The sailor begins to cast covetous, lustful eyes on his involuntary companion. He insists on ties the very suggestion of which overwhelm her with horror. Will he drag this delicate, highly nurtured girl down to his own animal level, or will she by sheer force of character, by her fine mentality and spiritual power, be able to tame the beast and lift the sailor up to her own level?" Of course, the stoker turns out to be rather a useful sort of fellow on the island, much like the Admirable Crichton of Barrie's memorable play, and propinquity breaks down many of the barriers which the haughty heiress had resolved to set up between them from the moment they were cast ashore. Propinquity is the root of many marriages, as Oliver Herford and Leo Tolstoy have pointed out, and women fully recognize its value as a stimulant to matrimony. Was it not Lever in his "Charles O'Malley" who spoke of "watchful mammas calculating what precise degree of propinquity \* \* \* is safe or seasonable for their daughters"? This particular girl has no mamma to second her, but she shows considerable inherent talent for fighting the battle of the sexes. The episodes on the island are drawn by Hornblow with a particularly fine and fanciful touch, and the reader feels real regret when the inevitable rescue takes place and a passing American ship finds the castaways. Who is the conqueror? The girl or the man? I shall not injure friend Hornblow's royalties by telling you. The book makes excellent vacation reading for tired music teachers and pallid pianists who like to get away from the musical muses in summer.

Albert Elkus, the young California composer, who very wisely prefers a commercial career to the doubtful existence of an American maker of music, has written a piano accompaniment, or rather a "melodrame" to Tennyson's "The Lady of Shalott." The work had a successful première recently in San Francisco. At college, Elkus was a noted psychol-

ogist, but fortunately his music is more melodious than psychological.

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At the concerts of the Berlin Royal (Opera) Orchestra last winter, no Brahms symphony was performed. Richard Strauss is the leader of the series. Now will Henry T. Finck forgive him?

\*\*\*

In the May International Musician there is a cheerful advertisement, which reads as follows:

NOTICE—Band or orchestra players who are out of work, or wish to secure positions as car repairers, please correspond; may secure position as car repairer; wages, \$1.60 to \$1.70 per day, ten hours; time and one half for Sundays and holidays; musicians must give services to band; union men preferred; location, Pennsylvania; when writing, give full particulars as to age, car and musical experience and whether you own an instrument or not; good sober men can soon qualify as car inspectors; wages, \$1.80 to \$2.13 a day. The Car Worker, Rooms 1205-6 Star Building, 356 Dearborn street, Chicago, Ill.

\*\*\*

A characteristic anecdote comes all the way from the North coast of France, and was contained in a private missive sent to a New York colleague by an opera singer bound for Europe. The writer of the story left these shores recently aboard one of the boats that carried a numerous contingent of operatic vocalists to their native soil. Among the passengers was one German artist who made himself particularly conspicuous through his constant and vitriolic denunciations of America, Americans, and every custom, institution and habit of Uncle Sam and all his nephews and nieces. When the ship touched the pier at Cherbourg the complaining German suddenly became transported with joy, and rushed down the gangplank, shouting: "Europe, Europe! ah, my beloved Europe! I must kiss thy sacred ground." With an excess of theatrical mien and gesture the singer flung himself headlong on the dirty dock and pressed his lips fervently to the flooring.

Alas! his enthusiasm had made him forget, however, that in his waistcoat pocket he carried two U. S. twenty dollar gold pieces which he planned to make into a bracelet for the worthy Frau at home. At the moment of his violent sprawl the singer's little hoard fell out of its refuge and rolled rapidly toward the edge of the stringpiece—in the direction of America!

With a cry of horror the patriotic German stopped short in his osculatory devotions, and without arising, scrambled on his hands and knees after the fleeing forty dollars in gold. He pounced on the slower of the speeding circles, but the momentary pause he made to secure it gave its partner a handicap too large to be overcome. With a final little jump the yellow coin reached the brink of the wharf and plunged straightway into the deep water below, just as the pursuer threw himself half over the wooden abutment and clutched frantically at the air with both hands. Two French longshoremen dragged the desperate and cursing German from his perilous position, for it looked as though he contemplated a leap after the lost treasure.

With tear filled eyes the bereaved one was led back to the boat, and from that moment until the voyage ended he did not stop talking of the terrible tragedy so long as there remained a single listener to hearken. For obvious reasons, the sympathy extended to him was strikingly lacking in warmth and sincerity.

The written account of the happening ends by stating that credible witnesses swear to having heard the eagle on the \$20 gold piece utter a hoarse scream of glee as the turbulent waters closed forever over its head, but I put down that touch either to narrator's license or else to the malice of passionately patriotic American fellow voyagers, who, strangely enough, resented the abuse heaped on their country by a man with his pockets stuffed with its gold. Queer people, those Americans!

LEONARD LIEBLING.

#### THE PARTELO VIOLIN COLLECTION.

In the next two issues of THE MUSICAL COURIER there will appear in place of the weekly Berlin letter two articles on the famous collection of string instruments owned by Mr. D. J. Partello, the great violin connoisseur of Berlin. The articles will be illustrated with eight photographs of the precious instruments and bows, taken especially for THE MUSICAL COURIER by an expert photographer under the supervision of Mr. Abell and Mr. Partello at the latter's home. Mr. Abell's article will be the first ever to appear in print on this, the greatest collection of violins in the world. For the past fifteen years Mr. Partello has been besieged on all sides for permission to have his wonderful collection of instruments photographed and written up, but he has steadfastly refused. Collecting with him has been purely a work of love; the mercantile side of the question has never been considered at all by him, nor will it be in future, as none of his violins are for sale. Hence publicity held out no enticements to him; all the less so as he is overwhelmed, as it is, with visits from violinists who wish to see the rare old treasures he possesses. Therefore it is a significant fact that he has finally given Mr. Abell



ARTHUR M. ABELL AND DWIGHT J. PARTELO.

permission to photograph and write up his instruments. The following letter written by Mr. Partello to Mr. Abell fully explains his attitude:

3 PRINZESS-ENTEN ST.,  
BERLIN, W., Germany, April 3, 1909.

Dear Mr. Abell:

In reply to your request for permission to photograph my collection of violins, violas, cellos and bows for publication in THE MUSICAL COURIER, I wish to say that for years past this same request has frequently been made by publishing houses both in Europe and America and with tempting offers; one well known magazine of New York offered a large sum for photographs with a description of my instruments. Hitherto, however, I have refused all such requests.

The reasons for this refusal have been: first, my desire to avoid all publicity in connection with the subject; and, second, because the collecting of these fine specimens of a lost art, about which so little is really known or appreciated by the public at large, has been for me purely a recreation and work of love, without the least desire to speculate or profit thereby. However, in consideration of my personal esteem for you and in view of your uniform courtesies to me, I have decided to give you permission to have the collection photographed. In coming to this decision I have also been influenced by the fact that THE MUSICAL COURIER is the greatest and most widely read of all musical journals and is consequently the most appropriate medium for making the collection known to the

musical world at large. I shall further be glad to furnish you with descriptions of the instruments.

Yours truly,

(Signed) D. J. PARTELO.

#### FESTIVAL DOINGS ABROAD.

Bonn—Chamber music festival and Beethoven celebration, May 16, 17, 18, 19, 20.

Schwerin—Fourteenth Mecklenburg Music Festival, May 23, 24, 25.

Vienna—Haydn celebration and Music Congress, from May 25 to May 29.

Dortmund—Westphalian Music Festival, May 23 and 24.

Stuttgart—Meeting of the Allgemeiner Deutscher Musikverein, June 1 to June 7.

Berlin—Opera at Kroll's Theater. Manager, Hermann Gura. Sembrich, D'Andrade, Edyth Walker, etc., will appear as "guests." From June 1 to August 15.

Darmstadt—Chamber music festival, June 7, 8, 9.

Amsterdam—Special "Götterdämmerung" performances by the Wagner Society, June 10 and 12.

Cologne—Opera festival. "Electra," "Meistersinger," etc. From June 10 to June 29.

Bayreuth—"Parsifal," "Lohengrin" and the "Ring." From July 22 to August 20.

Munich—Mozart-Wagner festival, from July 31 to September 13.

THE ninth annual meeting of the Philadelphia Orchestra Association was held Tuesday afternoon, May 11, at the residence of Alexander Van Rensselaer. Interesting and satisfying reports covering the operations of the year were submitted by Charles Augustus Davis, business representative; Horace Churchman, comptroller, and Mrs. William W. Arnett, on behalf of the women's committee for the Philadelphia Orchestra. For the season beginning October 16, 1908, and ending March 13, 1909, the usual twenty-two afternoon and twenty-two evening concerts were given at the Academy of Music, two popular concerts in Kensington, given under the auspices of the Civic Club, and two symphony concerts at the University of Pennsylvania. In addition to the local season the orchestra gave one concert in New York, one in Brooklyn, four in Wilmington, five in Baltimore, five in Washington, two in Lancaster, and one at Princeton University, making a total of sixty-seven performances, against a total of sixty-two the season preceding. Notwithstanding an increase in the expenses in operating the orchestra over that of former seasons, the comptroller's report of the financial results of the season just closed was gratifying indeed, as the executive committee did not find it necessary to call on the guarantee fund for more than the amount required last year. The plans now being matured by the management promise that the season of 1909-10 will be one of unusual interest. The list of soloists and other data will be announced in the near future. As to the subscription sale, there is every reason for most sanguine expectations, as the combined efforts of the women's committee and the business office have, up to the week ending May 8, resulted in renewals and new subscriptions to the amount of \$30,506.50, an advance of \$14,785 (!) over the corresponding date of last season. The election of officers, board of directors and executive committee resulted as follows: Alexander Van Rensselaer, president; Thomas McKean, vice president; Andrew Wheeler, Jr., secretary; Arthur E. Newbold, treasurer. Board of directors—Mrs. W. W. Arnett, Charles A. Braun, James Crosby Brown, George Burnham, Jr., John H. Converse, Richard Y. Cook, Henry B. Cox, Jr., Mrs. A. J. Dallas Dixon, Theodore N. Ely, Mary K. Gibson, Clement A. Griscom, John H. Ingham, C. Hartman Kuhn, Thomas McKean, Arthur E. Newbold, Clement B. Newbold, G. Heide Norris, Mrs. F. H. Rosengarten, Edgar Scott, E. T. Stotesbury, Anne Thomson, Alexander Van Rensselaer, Andrew Wheeler, Jr., Miss F. A. Wister. Ex-



ecutive committee—Charles A. Braun, Richard Y. Cook, Mrs. A. J. Dallas Dixon, C. Hartman Kuhn, Thomas McKean, Arthur E. Newbold, G. Heide Norris, Anne Thomson, Alexander Van Rensselaer, Andrew Wheeler, Jr.

BIZET's letters, which recently were published in Paris, throw an interesting light upon the alleged failure of "Carmen" at its première and the effect of this lack of success upon the composer. It has been popularly supposed that the cold reception of this, his last work, so discouraged Bizet that he spent the remainder of the night after the première wandering about with Guiraud trying to master his grief, and that the disappointment hastened his death, which occurred in the same year. But that this is merely one of the legends that attach themselves to the memories of personages of note is proved by the fact that the composer was accompanied to the home where they lived together by his father-in-law, Halévy, after the first performance of the masterpiece; and, furthermore, Bizet's letters prove that he had not the sort of disposition to be long cast down by disappointment. Moreover, "Carmen," far from being dropped from the opera repertory, was given forty performances in its first season, and, within the few months that elapsed between its première and the death of the composer, its success had already become assured. Bizet was always a keen analyst of his own work and at the failure of his first opera, "The Pearl Fishers," he declared that he himself held it to be but ordinary, except for parts here and there which rose above the general standard. When his cantata for the Exposition of 1867, upon which he had worked with great zeal and industry, was passed by without a single laudatory mention, he was, as he wrote, "vexed for half an hour," but his depression then gave way to his pleasure in Saint-Saëns' good fortune for having won the prize; and, with like philosophical resignation, he accepted the failure of "Djamileh."

#### Slezak to Be Heard Here.

Leo Slezak, the tenor, formerly at the Vienna Opera, has been engaged for the Metropolitan, beginning next season.

The late Heinrich von Reder's "Der Arme Konrad" has been set for male chorus by Siegmund von Hausegger.

Hugo Kaun's piano concerto will be played by many pianists in Germany next season.

Bingen heard Tinel's "St. Francis" and liked that melodious oratorio exceedingly.



BROOKLYN, May 17, 1909.

Jeanne Jomelli will be the principal soloist at the fourteenth annual concert of the Temple Choir, to be given at the Brooklyn Baptist Temple Friday evening, May 21. The Temple Choir, of 200 voices, is under the direction of Tali Esen Morgan, who for a number of years has had charge of the Ocean Grove musical festivals. Madame Jomelli will sing in Gounod's "Gallia," with the choir and a large orchestra. Following the cantata there will be a miscellaneous concert when Madame Jomelli will sing Gounod's "Ave Maria" and a group of songs. Another feature of the concert will be songs by Master Wilfred Morison, a joy soprano, from Toronto, Canada. There will be songs by Charles H. Darbyshire and violin solos by Kathryn Gunn-Staaley, and a number of glees and part songs by the chorus.

Another musical audience assembled Saturday, May 15, at the Fiqué Musical for a recital by another class of talented pupils. The program follows:

Sonata in E, op. 14, No. 1.....	Beethoven
Study for the Left Hand.....	Schmitt
Fantasy on Auber's Fra Diavolo.....	Smith
Brünnlein im Walde.....	Hennes
Waltz, Les Myrtes.....	Wachs
Aria from Nadeschda, O, My Heart Is Weary.....	Thomas
Fantasy on Bellini's I Puritani.....	Leybach
Une Perle.....	Bohr
Poem (Scotch).....	MacDowell
Second Mazurka.....	Godard
Nur wer die Sehnsucht kennt.....	Tschaikowsky
Love Has Wings.....	Roger
The Nightingale.....	Liszt
Eighth Rhapsody.....	Liszt
Waltz in C sharp minor.....	Chopin
Salut à Pesth.....	Kowalski
	Herbert F. Beck

Robert G. Weigester, director of the Brooklyn Chorus of 200 voices, and, therefore, a force to be reckoned with, must have been pleased with the character and size of the audience which listened to the performance of "The Holy City" at the Hanson Place Baptist Church a fortnight

ago. Associated in the work with him as soloists were Madame Constantineau, soprano; Jane McNeill, alto; T. Morgan Phillips, tenor; A. Duncan Cornwall, bass; Frieda Allbach, mezzo; Florence Lee, alto; the Conrad Orchestra, and Gertrude Belle Cobb, pianist. These artists, quite unknown singers, did well, showing what may be accomplished by concentrated effort under the direction of a forceful man such as Mr. Weigester. Previous to the performance of the choral work there was a brief concert program, with solos by Mesdames McNeill and Constantineau, Messrs. Phillips and Cornwall, the latter singing "Thy Beaming Eyes" as encore. Some floral decorations were effective.

Mary Williamson, pianist, of New York, a Leschetizky pupil; Laura Combs, soprano, and Bessie Collier, violinist, gave a program of unusual interest at a recent musicale in a private residence. The program was made up of modern novelties to a large extent, such little known composers as Cleve and Aulin appearing on it. Miss Williamson played the "Liebestod" with a fine grasp of orchestral effect, giving Scriabine's lovely nocturne for the left hand alone as encore; later, she played the little march by Poldini delightfully. Miss Combs sang a group of songs in French with charm, her high notes remarked for beauty of tone; she sang an "Ave Maria" as encore, with obligato violin by Miss Collier, who also played with breadth of style and clear intonation; she has abundant technique and warm feeling. Alexander Rihm accompanied with taste.

#### Music in Valley City.

VALLEY CITY, N. Dak., May 15, 1909.

The first concert given by the local symphony orchestra was Wednesday, May 3. This organization has been in existence for about six months, and on this occasion demonstrated that there are many good musicians right here in our midst. Knute Froysoa is the conductor, and again showed his fine ability as a musician. A series of concerts will be given next season, and a short tour may be arranged. Jeannette Dedrick, Lillie Healy and Maud Rice, were the soloists.

The Schubert Ladies' Quartet will go on a short tour the latter part of June.

The May Festival announced for May 24 and 25, promises great things. There will be the Minneapolis Symphony Orchestra, with Emil Oberhofer, conductor. The soloists will be David Bispham, Louise Ormsby, Esther May Blum, Robert Boice Carson, Arthur Middleton, Harold Smith, Edgar Uelsur, and Knute Froysoa. Three large choruses will sing at three concerts, the first concert being given by a chorus of ladies' voices, numbering one hundred and fifty; the second chorus number will be by a large men's chorus, and the third by the Choral Society, numbering one hundred and seventy-five voices.

R. B. C.

A Wagner program constituted Panzner's farewell concert in Bremen prior to his departure for Düsseldorf.

"Janek," a Polish opera, by R. von Zelenski, met with a friendly reception in Kiev.



BACH FESTIVAL AUDIENCE AT GREEK AMPHITHEATER.

This remarkable picture was taken during the performance of the Bach mass in B minor, under the direction of Dr. J. Fred Wille, at California's First Bach Festival, held April 22, 1909, in the immense and classic Hearst Greek Amphitheater in the beautiful grounds of the University of California at Berkeley. Ten thousand people gathered in the open air auditorium to listen to the noble mass rendered by a chorus of 125 voices, assisted by orchestra, organ and piano. THE MUSICAL COURIER has already published a full account of this festival and Dr. Wille's triumph. He is seen in the picture in the act of conducting.

## JOMELLI'S TOUR A CHAIN OF TRIUMPHS.

Jeanne Jomelli, the Dutch prima donna with the silvery voice and the two magic J's in her name, has sung in seventy-five concerts this season. She has appeared at many festivals, concerts with orchestra, in Chaminade evenings and her own New York recital at Mendelssohn Hall. When she sang in Pittsburgh with the Pittsburgh Orchestra, she was obliged to respond to six encores. This, at an orchestral concert is extraordinary, if the soloist be a singer. Such enthusiasm is remarkable, even for Pittsburgh, where audiences as a usual thing are not as self-contained as in Boston, New York or Philadelphia. Jomelli has the magnetism, great magnetism, and this combined with the absolute purity of her voice and her handsome presence, it is perhaps not surprising that a Jomelli cult now exists in this country. From the time she opened her season at the Worcester Festival, last October, to her triumphs two weeks ago in Atlanta, with the Dresden Orchestra, at the dedication of the new Atlanta Auditorium, Jomelli has not disappointed an audience. The kindly and generous nature of the woman accounts for her glorious health. Envy, hatred and revenge are not conducive to perfect physical conditions, and unless the body is in good condition, a singer is never at her best.

Madame Jomelli's treatment of other artists is admirable, and that she has completely captured the American public is now a matter of record. Wherever she has sung the past season a clamor has gone up for her reappearance. One of the remarkable things about Jomelli's art is its pliability. Trained as an opera singer, she is equally successful in concert and oratorio. Last winter, when she sang at the performance of "Elijah" at Carnegie Hall with the New York Oratorio Society, in commemoration of the hundredth anniversary of the birth of Mendelssohn, a distinguished New York organist and musical director, who sat next to the writer, declared that he had never heard the sublime aria, "Hear Ye, Israel," sung with such purity of tone production and such majestic style as on this occasion. This musician declared that most sopranos sing flat on the opening high note, but Jomelli's tone rang out as an immaculate silver bell. It was electrifying.

The leading musical critics of the country, who so often disagree, seem to be in perfect accord in their opinions of Jomelli's voice and her art. Some brief extracts from numerous and lengthy reviews follow:

Worcester Festival.—Madame Jomelli had much to sing that was really taxing, but her fresh and beautiful tones, her honesty and sincerity met with deserved reward.—New York Tribune, October 4, 1908.

Madame Jomelli has a soprano voice of excellent carrying quality and sang with much dramatic feeling both in the solo work and ensemble.—Worcester Gazette, October 2, 1908.

Maine Festivals, Week of October 8 to 14, 1908.—Jomelli's tones were more beautifully fresh than ever, and on opera night in "Aida" her voice was in superb condition. She sang with rare beauty and intelligence.—Musical Courier, October 21, 1908.

St. Louis, with the St. Louis Symphony Orchestra.—Madame Jomelli a True Artist.—Her mezza voce tones are unusually beautiful. Her voice is warm and rich, and she sings with ease and her breath control is perfect.—St. Louis Star, November 13, 1908.

With New York Symphony Orchestra, in Wagner Program.—Madame Jomelli sang "Elizabeth's Prayer," from "Tannhäuser" in splendid fashion. Her voice is sweet, high and strong, and she rendered the powerful or revered parts of this glorious aria with fine discretion.—New York American, December 29, 1908.

Madame Jomelli has plenty of voice, clear, resonant and of agree-

able quality.—Reginald De Koven, in the New York World, December 29, 1908.

Madame Jomelli Sings as She Only Can.—She exhales the very joy of doing a beautiful thing beautifully. To her hearers she says in effect: "I love to sing to you; I love to give you pleasure; it is quite natural." Her voice has the polish of a jewel, but with a very human warmth and radiance. Without apparent effort she throws her personality into each and every song.—K. W. D., in Louisville Courier-Journal, January 16, 1909.

With the Handel and Haydn Society in the "Elijah."—Madame Jomelli has an unusually beautiful voice, and this voice of a pure soprano quality, warm and not colorless, has been trained skilfully. Charming in lyric phrases, Madame Jomelli was dramatic in recita-



JEANNE JOMELLI.

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tive and in the trying air, "Hear Ye, Israel," which she sang with the breadth and dignity that characterize the grand style and with an unerring sense of appropriate expression. It is to be hoped that she will be heard here again and often.—Philip Hale, Boston Herald, February 8, 1909.

With Pittsburgh Orchestra, in Pittsburgh:

Enthusiastic Welcome for Soloist at the Orchestra Concert.—Her voice is smooth and beautiful, but first and foremost it is its beautiful precision of intonation that commands attention and admiration. It is as true to the key as if it were an oboe or a clarinet, even at the most difficult points of attack.—R. E., Pittsburgh Sun, February 27, 1909.

Madame Jomelli, as assisting soloist, sang the famous aria, "Ah Perfido," with much brilliancy and power.—Evening Telegram, February 5, 1909.

Madame Jomelli Scores a Splendid Triumph at Orchestra Night.—Her tones, which were well poised and richly vibrant, carried above the heaviest fortissimo. Her work throughout was a delight.

One marveled at the evenness and flexibility of her broad range.—Charles Wakefield Cadman, in Pittsburgh Dispatch, February 27, 1909.

With the Minneapolis Symphony Orchestra, Minneapolis.—She sang the Mendelssohn "Infelice" and the Massenet "Il est doux. Il est bon" beautifully and with artistic interpretation, displaying again the fine legato and pianissimo of her unusually colored voice.—Caryl B. Storrs, Minneapolis Tribune, February 1, 1909.

With New York Symphony Orchestra, in Beethoven Cycle.—Madame Jomelli sang with authority and technical finish the scena and aria, her clarity and purity of voice being admirably displayed in the course of the "cruelly taxing"—as a lady seated near me expressed it—declamation of the solo.—Harry Chapin Plummer, New York Call, February 5, 1909.

Madame Jomelli, who sang the "Ah Perfido" aria with much dramatic fervor, was recalled many times with applause and received many flowers.—New York Herald, February 5, 1909.

With New York Oratorio Society, in "Elijah."—The singing of Madame Jomelli was tasteful and something more.—New York Tribune, February 4, 1909.

Madame Jomelli's powerful soprano was effective in the recitatives and airs that fell to her to sing.—New York Times, February 5, 1909.

Milwaukee, with Calumet Club.—Madame Jomelli's glorious voice is well placed and of an extensive soprano acute compass, having exceptional quality, most remarkable power and richness of tone.—I. B., in Milwaukee Free Press, March 10, 1909.

Syracuse Festival.—Madame Jomelli is endowed with a soprano voice of rare power, clarity and flexibility, while her technical execution, even in the most trying passages, was characterized both by animation and accuracy.—Syracuse Herald, April 13, 1909.

Atlanta Festival, May 4, 5 and 6, 1909.—Audience Over Ecstasies Over Work of Jomelli—A Jomelli Evening.—No singer during the entire Music Festival has received such an ovation as that accorded this wonderful soprano. She was forced to respond to three encores when she made her final solo appearance and graciously and gracefully responded to the insistent demands of the audience, which was in love with her personality before and which loved her voice from the first note.—Atlanta Constitution, May 7, 1909.

It may be interesting to add that Madame Jomelli made her debut as a concert singer in this country in the vast Auditorium at Ocean Grove. What one critic thought of her at this event is expressed in the appended paragraph:

Jomelli a Great Soprano—Young Singer Captivates.—At last Madame Jomelli has made her debut at Ocean Grove and more than came up to the reputation she has won elsewhere. It can be said that she is one of the greatest singers of modern times, and is looked upon by some as the greatest soprano that has appeared at the Auditorium this season. It is true she is not known to the people like Nordica, Homer, Schumann-Heink and a few others who sang before her, but that doesn't matter, Madame Jomelli has a wonderful soprano voice. It is as clear in singing as a bell, the higher tones being taken with the greatest ease, while her articulation is nearly perfect.

### Spalding to Play at Bar Harbor and Ocean Grove.

As announced in THE MUSICAL COURIER some weeks ago, Albert Spalding will make a tour of Europe next autumn with the French pianist, Raoul Pugno. In the meantime, it is good news that the gifted young American violinist is to remain in his native country this summer. He has been engaged to play at several of the leading watering places, among them Ocean Grove, N. J., and Bar Harbor, Me.

Mott's season at the Munich Opera has been highly satisfactory to the public of the Bavarian capital.

Marteau was presented by the King of Sweden with the Commander's Cross of the Wasa Order.



## THE LOUISVILLE MUSIC FESTIVAL.

LOUISVILLE, Ky., May 12, 1909.

The second biennial music festival of the Louisville May Festival Society was held at the armory in Louisville, Ky., Friday afternoon and Friday evening, May 7, and Saturday afternoon and Saturday evening, May 8. The programs were as follows:

<b>SYMPHONY CONCERT, FRIDAY AFTERNOON, MAY 7.</b>	
Symphony in A flat, op. 53.....	Elgar
(First time in Louisville.)	
Love Song from Die Walkure.....	Wagner
Reed Miller.	
Concerto, No. 1, in E flat, for piano.....	Liszt
With Orchestra, Germaine Schnitzer.	
Overture, Carneval.....	Dvorak
Air from Eugene Onegin.....	Tchaikowsky
Reed Miller.	
Espana (Spanish Rhapsody).....	Chaubrier
<b>POPULAR NIGHT, FRIDAY EVENING, MAY 7.</b>	
Overture, Fingal's Cave.....	Mendelssohn
Orchestra.	
Death of Minnehaha.....	Coleridge-Taylor
Madame Kelsey, Mr. Holmquist, Chorus and Orchestra;	
Mr. Gookins, conductor.	
Concerto for violin and orchestra.....	Saint-Saens
Mr. Spalding.	
Les Preludes.....	Liszt
Orchestra.	
Cherubino's air from Figaro's Wedding.....	Mozart
Madame Kelsey.	
Theme and variations from Suite No. 3.....	Tchaikowsky
Orchestra.	
<b>CHILDREN'S CONCERT, SATURDAY MATINEE, MAY 8.</b>	
Overture, Mignon.....	Thomas
Orchestra.	
Into the World.....	Benoit
Cantata for Children's Chorus and Orchestra, Conducted by	
Caroline Bourgard.	
Toreador song from Carmen.....	Bizet
Mr. Holmquist.	
Overture, Rienzi.....	Wagner
Orchestra.	
Chorus of Peace Messengers, from Rienzi.....	Wagner
Quartet, Children's Chorus and Orchestra.	
Introduction and Bridal Chorus from Lohengrin.....	Wagner
Waltz, The Beautiful Blue Danube.....	
Orchestra.	
America.....	
Children's Chorus and Orchestra.	
<b>FAREWELL CONCERT, SATURDAY EVENING, MAY 8.</b>	
Feast of the House of Capulet (from Romeo and Juliet).....	
Orchestra.	
Aria of Dich Theure Halle (from Tannhauser).....	Wagner
Madame Fremstad and Orchestra.	
The Bride of Dunkerron (Irish Romance).....	Smart
Madame Kelsey, Messrs. Miller and Holmquist, Chorus and	
Orchestra; Mr. Gookins, conductor.	
La Fille De Cadix.....	Delibes
Legend, from Suite for Strings.....	
Tchaikowsky	
Waltz, from Suite for Strings.....	
Tchaikowsky	
Liebestod, from Tristan and Isolde.....	
Wagner	
Madame Fremstad and Orchestra.	

The festival was the best given thus far in Louisville, and the audiences that gathered at these musical treats were demonstrative and appreciative to an extraordinary degree. There were society, wealth, beauty, and a large number of music lovers and patrons on hand to make the festival a memorable event in Louisville musical history.

The climatic conditions were just right in every way, the full glow of a Kentucky spring season having lent its splendor to adorn the occasion.

Mrs. Rider-Kelsey was a great favorite at the festival, and as this prima donna is well known to Louisville audiences, she naturally was accorded a rousing reception at each appearance on the concert stage of the big armory. Reed Miller, Riccardo Martin and Gustav Holmquist were also among the vocal favorites in Louisville. Albert Spalding won a triumph in the Saint-Saens concerto for violin and orchestra. His playing was unusually brilliant. Germaine Schnitzer, as usual, captured her audience by her charming style of playing, which is free from annoying mannerisms. The New York Symphony Orchestra assisted the artists.

The officers of the Festival Society are as follows: Marion E. Taylor, president; Levi Bloom, first vice president; T. E. Basham, second vice president; L. T. Davidson, third vice president; L. F. Starks, fourth vice president; E. Weinstock, fifth vice president; A. Broadus, secretary-treasurer. Executive Committee: Marion E. Taylor, Levi Bloom, T. E. Basham, R. G. Brier, Fred Levy, L. T. Davidson and A. Broadus. Directors: Marion E. Taylor, Frank Fehr, Levi Bloom, G. A. Newman, Jr., W. N. Little, A. G. Langham, Douglas Webb, A. O. Brand, A. R. Cooper, I. F. Starks, Bruce Haldeman, P. L. Atherton, Edward Perry, Louis Seelbach, R. G. Brier, B. Bernheim, William R. Belknap, Fred Levy, E. Weinstock, Andrew Broadus, S. Zorn, Julius Winter, Jr., L. T. Davidson, T. E. Basham and R. A. Peter.

### THE FESTIVAL CHORUS—OFFICERS AND MEMBERS.

The Festival Chorus is composed of the best solo and chorus singers of the Falls Cities, as represented in the

Musical Club, of Louisville, which supplies 250 of the voices, and in Mendelssohn Choir, of New Albany, which is composed of 100 of the best voices in New Albany and Jeffersonville.

These two choral organizations wield a most potent influence on the musical life of their respective localities. Besides the work done in the festival each society finds time to give concerts in which only the best standard works are sung.

George B. Gookins is conductor of both organizations and under his leadership the membership and prestige of each has been greatly strengthened, so much so, that the chorus was enabled to master more than four times the amount of work for this festival than required for the festival two years ago.

The officers of the two clubs are as follows:

**Musical Club**—T. E. Basham, president; Howard Heazlitt, vice president; Thos. F. Gordon, secretary; Peter J. Schlicht, treasurer; Mrs. Thos. F. Gordon, assistant treasurer; John G. Lewis, librarian; Fred. Brinke, assistant librarian; Carl Shackleton, accompanist; and Geo. B. Gookins, conductor. Directors: Andrew Broadus, Theo. P. Weisenberger, Angus W. Gordon, Dr. J. C. Johnson, and the six executive officers.

**Mendelssohn Choir**—H. W. Heazlitt, president; F. J. Pouch, vice president; J. J. Helck, secretary; E. W. Walker, treasurer; J. C. Newsome, librarian; Geo. B. Gookins, conductor; Carl Shackleton, accompanist. Directors: The executive officers, Earl Hedden, Otto Everback, P. Peirson, and G. W. Schneider.

### THE MUSICAL CLUB.

First sopranos.—Mrs. T. P. Weisenberger, Mrs. Thos. F. Gordon, Anna Wessel, Mrs. J. B. Stone, Mrs. B. M. Moayan, Mrs. H. Belling, Mrs. P. M. Brooks, Mrs. G. W. Seymour, Mrs. A. C. Fenton, Mrs. C. L. Hess, Mrs. Clarence Meredith, Mrs. J. I. Boone, Mrs. G. C. Blackman, Nellie Caudel, Mrs. J. S. Moreman, Mrs. J. H. Rompf, Mrs. L. F. Stricklin, Mrs. H. L. Rose, Eva Korb, Marie Adelberg, Theresa Traut, Miss M. A. Bottomley, Magdalene Schleicher, Eva Thompson, Hannah Kerr, Ada Green, Lucy Harris, Elma Robbert, Nancy W. McBride, Eunice E. Vernon, Lucie E. Scott, Thekla Borgman, Clara D. Howden, Mary McNamara, Pearl Clark, Anna Fryxell, Elizabeth E. Brands, Lyda K. O'Keefe, Mattie Moeller, Anna Shymansky, Irene Clarke, Evelyn Vowell, Donna Brenner, Elizabeth Fisher, Cecilia Fritsch, Corinne Arnold, Jessie Head, Alice Hopwood, Lydia Campbell, Mary Chenoweth, Minnie Blankenbaker, Hortense Horton, Stella M. Fox, Maybelle Specht, Mattie Beard, Ada V. Wood, Addie Eastland, Viola Arrasmith, Alice Monroe, Katherine Hosch, Edith Cole, Bernice Ross, Alene Blankenbaker, Ruby Doyle, Carolyn Pelle, Willie Raley.

Second sopranos.—Mrs. M. Adelson, Mrs. S. E. Carr, Henrietta DeHaven, June Middleton, Mrs. S. H. Adelberg, Mrs. R. E. Fleming, Mary O. Boyd, Catherine Carr, Florence Carothers, Lorena Johanneke, Helen Brands, Muriel Jeffers, Elma C. Hertel, Ada G. Bache, Evelyn Eastland, Anna Schelm, Elizabeth Kramer, Florence Drake, Emma Heeter, Maggie Gorman, Marion Villier, Freda Brinke, Bertha Mahoney, Anna J. Kaufman, Stella Crowder, Carrye Borgman, Elizabeth Becker, Lillie Becker, Mary Krieger, Anna Fischer, Sarah McConathy, Mary J. Bohon, Jessie Woerner, Ida Leone Keller, L. Verne Carothers, Caroline Kriescher, Alice Brockman, Riely O. Bean, Lillian Sell, Lutie Murphy, Mary Ferguson, Elsie King, Virginia Cuscaden, Gilmer Morrow, Rubie I. Ward, Bettie B. Snodgrass, Miss E. B. McAtee, Bettie Bright, Nettie Edinger, Viola Brockman.

First altos.—Mrs. F. H. Kappa, Mrs. K. W. Clarke, Besie Slaughter, Miss R. Wandling, Agnes Scott Longan, Mary H. Murphy, Marguerite Langley, Eva L. Hertel, Pearl Boyle, Anna L. Sands, Agnes Miller, Alene Harl, Lillian Fischer, Ella Warren, Adelia Reibert, Mina Buechel, Muriel Sale, Mary E. Michel, Elsa Peters, Ella Brinke, Elsa Wunderlich, Ella Ruby Hoke, Elsie Frank, Lillian Frank, Mabel Sale.

Second altos.—Mrs. C. J. Nugent, Mrs. E. R. Stout, Mrs. E. Drevenstedt, Mrs. E. J. Morel, Mrs. L. C. Klein, Mrs. Allen F. Roby, Florence Kahler, Gertrude Flexner, Louise A. Bornschein, Inez Arnold, Helen Pollock, Laura Murphy, Lena Kurkamp, Alzaretta Overman, Maude Gregg, Francis Overman, Katherine McGrath, Marie Zahn, Irene Tepe, Laura Garland, Louise Seymour, Fern Christen, Pattie Doll, Sophia E. Oyler, Emma Thieman, Florence Kriescher, Eva Ehrmann, Nell Overstreet, Sophia L. Schank.

First tenors.—C. J. Johnson, Theo. P. Weisenberger, Harry C. Bierbaum, E. Mason Redman, Walter E. Anderson, Henry Belling, June Middleton, F. H. Kappa, Fred

R. Barton, E. J. Scheerer, D. J. Ryan, N. G. Skillman, A. T. Bierbaum, Fred W. Schneider, L. A. Cureton. Second tenors.—H. W. Heazlitt, John G. Lewis, Alf. R. Marzian, G. W. Card, J. B. Easley, G. J. Reibert, B. C. Reibert, Hubert Smith, Oren B. Thiess, Jr., R. S. Duncan, Geo. W. Weston, John Schaefer, H. W. Gilbert, E. A. Lindsay.

First basses.—P. J. Schlicht, Coleman Weiss, W. N. Little, Hugo Kottke, J. M. Fulton, F. A. Sampson, Elmer Speaker, R. W. Schweimler, Edw. Weindl, Allison Schleicher, L. I. Boone, J. Wesley McClain, R. M. Rasmussen, C. A. Ray, Jr., O. W. Brown, Walter M. Gregg, Edw. McKenzie, Robt. J. Shackleton.

Second basses.—Andrew Broadus, Thos. E. Basham, Thos. F. Gordon, Fred Brinke, Angus W. Gordon, Fred Wootten, T. H. Heazlitt, E. Drevenstedt, R. Excell Fry, Herbert Kohnhorst, Chas. Kimmick, Gilbert F. Lewis, Theo. Peters, A. H. Alnstedt, W. H. Marcus, C. E. Ziegler.

### THE MENDELSSOHN CHOIR.

First sopranos.—Helen Von Buest, Grace M. Bradford, Margaret Conner, Nellie Conner, Grace Enos, Grace Hartman, Elsa Hedden, Miss A. L. Korfhage, Mary Kremenz, Frances McCurdy, O. Viola Morga, Annie Owens, Laura Pleiss, Miss E. Prosser, Ester Smith, Minnieline Smith, Ethel Stephens, Bertha L. Scott, Clara Fielback, Miss M. L. Enos, Nellie Hewitt, Ethel Fawcett, Mae Shrader, Irene Brown, Irma Zinsmeister, Eva Shrader Walker, Mrs. John L. Scott, Mrs. F. L. Scharf, Mrs. J. A. Hatfield.

Second sopranos.—Nellie M. Elder, T. Ruth Jones, Laura Long, Mary E. Newbanks, Emma D. Groh, Olive Shrader, Annie Ried, Margaret Ried, Francis Scharf, Katherine Scharf, Miss E. Van Dalsen, Miss M. E. Morgan, Blanche Montgomery, Mrs. E. Boss Loborn, Mrs. Frank O. Beck, Mrs. J. H. Ashabranner.

First altos.—Edith S. Collins, Sarah Dishman, India Grant, Ethel Lee Grossman, Alma Lenora Hood, Miss L. A. Korfhage, Ethel McNaughton, May Perrine, Anna L. Sands, Mae Sanford, Agatha Schaefer, Mary H. Scribner, Ethel Ried, Ethel Walls, Mrs. O. G. Everback, Mrs. G. W. Schneider, Mrs. W. B. Smythe.

Second altos.—Kathryn Cullivan, Irene F. Ransdall, Marguerite Neely, Bessie McLeish.

First tenors.—Dr. Noble F. Mitchell, P. R. Pierson, G. W. Schneider, L. E. Eichelberger, W. H. Enns, G. M. Streepy, O. G. Lidikay, R. W. Conner, J. H. Ashabranner.

Second tenors.—F. Brisby, V. R. Conner, Virgil Dempster, O. G. Everback, R. A. Grosheider, H. W. Heazlitt, R. H. Hodgen, J. L. Loughmiller, J. M. Merker, H. C. Korfhage.

First basses.—H. W. Gilner, Earl G. Hedden, J. J. Helck, J. C. Newsome, Edw. R. Perry, Frank J. Pouch, J. G. Schaefer, W. B. Smythe, Walter Terstegge, H. B. Shacklett, J. L. Scott.

Second basses.—H. W. Brown, G. E. Gregoire, D. K. Hedden, Harold Lobach, John Peterson, Will D. Powell, E. W. Walker, Leonard Visser, H. F. Fawcett, Will Hedden, Carl Neutzel. A. B.

### Musicals by Gustav L. Becker's Pupils.

Gustav L. Becker gave a pupils' musicale Saturday at his studio, 11 West Forty-second street, which filled the place with an appreciative audience. The program follows:

Romanza, op. 5.....	Tchaikowsky
Lila Brown.	
Valse, op. 42.....	Chopin
Bruce Stimets.	
Gavotte, two pianos, four hands.....	Picani
Geraldine Wagner and Lila Brown.	
Sonata, op. 10, No. 3.....	Beethoven
Walter Kreier.	
Waldscenen, op. 82.....	Schumann
a. Eintritt in Walde.	
b. Einsame Blume.	
c. Herberge.	
Geraldine Wagner.	
Duet, one piano, four hands, Snow-white.....	Bendel
Agnes Kirby and Louise Kirby.	
Songs by American Composers.	
Love's Nocturne.....	
Lawrence Kellie	
Noon and Night.....	
C. B. Hawley	
An Open Secret.....	
Huntington Woodman	
Hester C. Wightmann.	
Duet, one piano, four hands, Am Lurleyfels.....	H. Hofmann
Nina Hall Yeager and Mr. Becker.	
Chaconne, two pianos, four hands.....	Rail
Rita B. Smith and Malvina A. Herr.	
Impromptu Selections by Request.	

An interesting feature of the entertainment was an after-program of impromptu selections from pupils' repertoires. This presented several novelties, and proved an excellent way of testing the young students' proficiency. The assisting artist, Hester Wightmann, contralto, a pupil of Grace Ewing, made a very favorable impression with her singing. There were several piano duets, of which the most pleasing were the performance of twin sisters, Agnes and Louise Kirby, and the chaconne by Raff, played by Rita B. Smith and Malvina Herr.



MINNEAPOLIS, Minn., May 15, 1909.

It was not exactly the union of capital and labor that was seen here this week in the fourteenth annual convention of the American Federation of Musicians, but it was the union of art and labor, or profession and trade, as exemplified in that seemingly paradoxical organization of professional laboring men. To some people the term professional musician stands for the business musician only, and to others for the artist only, but, however you consider it, the art of music would not exist long apart from the business musician (the backbone of the symphony orchestras of this country). The convention opened here Monday afternoon with a parade in which some five hundred musicians were in line—two hundred of them delegates to the convention from all parts of the United States. All states were represented and most cities of importance, and many delegates were members of the various symphony orchestras of the country.

In his opening address, President Joseph N. Weber said: "The eyes of the musical world are centered on this convention. The musicians of Europe are almost as much interested as those of this country. Our federation has a two-fold mission—the material and the ideal. Even though our organization as a trade union is subject to all the handicaps, criticisms and necessity for combat when and wherever we attempt to better the material conditions of our members, its ideal remains ever such that to it belongs the credit of being an incessantly active factor in the development of art on this continent. I have all reason to believe that an American school of music will eventually develop so as to distinguish the creations of the American musician or composer by characteristics essentially his own, such as enables a cultured world today to distinguish between an Italian, French and German school. This will be largely traceable to the example set by the American Federation of Musicians, which was the first to adopt as its slogan the motto that in the world of music the American boy must not be forced to lag behind, but is, as in all else, entitled to his own. It will thus be seen that the claims of our adversaries calling the Federation of Musicians a handicap to art is not well taken. We need not especially mention that our Federation, being able to protect the material welfare of its members, their musicianship cannot possibly suffer thereby. The American boy has and continually does receive through us his full measure of protection, and eventually this policy will result in making our country absolutely independent of any other in so far as necessary instrumentalists are needed to maintain any musical institute or combination whatsoever."

One of the important actions taken at this convention was the passing of a resolution sustaining the contention of THE MUSICAL COURIER that the present copyright law is of absolutely no value to the American composer, and is made altogether for the benefit of the American publisher. Mr. Weber stated that his attitude on the copyright matter was exactly the same as that held by Mr. Blumenberg, editor in chief of this paper. He said that in the course of two or three years the necessity of a copyright law protecting the American composer would

be seen, that it would then come before Congress again, and that an entire revision of the copyright law would be made, and one that would be adequate for the purpose for which it was intended. After September 1, 1909, all members of the Federation will be required to play low pitch instruments. There was a long discussion on this point. The sentiment of the convention was for the low pitch, but several of the delegates pointed out that in most vaudeville circuits musical teams were playing who used high pitch instruments, and that when those teams came along with their high pitch instruments they would not be able to give their acts. It was thought that three months' notice would be sufficient, and that as the change to international pitch would not be made until September no hardship would be worked on musical teams.

After a hard fight on the part of Seattle the convention voted to meet next year in Cincinnati. There were four candidates for the 1910 meeting—Seattle, Memphis, Toronto and Cincinnati. Memphis and Toronto withdrew early in the fight, but Seattle stuck until the vote Friday afternoon. The officers elected are practically the same as those of last year, as follows: President, Joseph N. Weber, formerly of Cincinnati, but now with headquarters in New York; first vice president, George W. Bope, of Columbus; second vice president, M. B. Howard, of Pittsburgh; secretary, Owen Miller, of St. Louis; treasurer, Otto Ostendorf, of St. Louis; first district officer, Thomas F. Gambel, of Providence; second, Charles Ross, of Albany; third, Harry M. Stanton, of Philadelphia; fourth, Al. A. Green, of Detroit; fifth, Thomas F. Kennedy, of Chicago; sixth, Charles A. Pinney, of Kansas City; seventh, H. P. Robison, of Colorado Springs; eighth, Frank Borgel of San Francisco; ninth, D. A. Carey, of Toronto; tenth, E. F. Marston, of Atlanta.

## CONVENTION NOTES.

This convention was not quite as large as the one in St. Louis last year, owing to the financial depression of the past winter. The consensus of opinion of the delegates present is that business will be splendid for the following twelve months, and that the next convention will be a whopper.

The matter of biennial sessions did not meet with the approval of this convention, but it will come up for discussion again in Cincinnati. There is a strong feeling among the older members that a convention once in two years is sufficient now that the organization is on such a good basis.

The union sentiment among the delegates is strong. There are a few who brought their hammers and talked about the lack of artistic ideals, etc. They were usually told that art was fine, but that it had to follow commerce, not precede it.

All delegates and ladies enjoyed a trolley ride Thursday afternoon. Both cities were visited.

Owen Miller, secretary of the Federation, told this story to several delegates: "David Montgomery, of the Red Mill company, saw a man in the lobby of the Southern Hotel, St. Louis, who looked strangely familiar. The man smiled and held out his hand, which Montgomery grasped heartily saying: 'Why, how are you, old man; didn't expect to see you here. What are you doing in St. Louis?' 'Playing bassoon in your orchestra, same as I have for the last three years,' replied the other."

President Weber stated that he had received an application for a charter in the Federation from Shanghai, China.

Speaking of Shanghai, Emil Oberhoffer, director of the Minneapolis Symphony Orchestra, says he knows THE MUSICAL COURIER has subscribers in China, for two or three years ago he received applications from two men from Shanghai who wanted to come to Minneapolis and play in the orchestra. They had read of him in this paper.

One of the delegates made the suggestion that since railroads and other large corporations have "Conscience

funds" it might be well for the Federation to establish one for the benefit of those managers who take musicians out on the road and then dump them in crossroads towns without remembering the three weeks' back pay and the railroad fare home. The general impression seemed to be that it would be useless, as most of those managers did not have a conscience.

This has been a "dry" convention. Even at the banquet Wednesday night water was the strongest beverage served.

Louis P. Weil, delegate from New Haven, claims that his violin is as good a barometer as any of the fancy ones he has seen. He says that wet weather is easily foretold from ten to twenty hours ahead by reason of the strings getting tighter and frequently breaking.

One of the pleasant events of the convention was the trio played at the banquet Wednesday night by Mr. and Mrs. Clarence Willoughby and C. Warmelin. It was for piano, clarinet and 'cello—the one from Massenet's Alsatian suite. William S. MacPhail was heard in a violin solo, accompanied by Margaret Gilmor.

## MINNEAPOLIS MUSICAL NOTES.

The Misses Renault and Holland, pupils at the Northwestern Conservatory, will be heard in a recital program at the home of Mrs. M. Harrington Smith, on South Twelfth street, this evening. Maurice Eisner, head piano teacher, will give the last of his Beethoven recitals next Saturday morning, playing the eighth and ninth piano sonatas. Mrs. Elizabeth Brown-Hawkins, of the Conservatory faculty, was heard in a song recital this morning. She sang songs by Grieg, Schubert, Massenet, Beach, Weil, Rotoli, Cowen and Emery. She was assisted in the recital by Arnold Lotz, of the first violin section of the St. Paul Symphony Orchestra, who played the Mendelssohn concerto and the obligato to Weil's "Spring Song."

M. D. Folsom will give a recital at his studio in the Studio Arcade Wednesday afternoon, May 26. He will play the louree from the third 'cello suite, and the gavotte in G minor from the string suite by Bach; etudes 9 and 10 from op. 25, valse op. 42, prelude in G major, mazurka in D minor, by Chopin; "Spinning Girl," by Raff; Schubert's "Moment Musical" in F minor, and Henselt's "If I Were a Bird."

Eleanor Nesbitt Poehler was heard in her farewell recital Tuesday evening at the home of Mrs. Frank Campbell Nichols, on Pilsbury avenue. Her program was long and varied, and included a group of songs by Gertrude Sans Souci, with the composer at the piano. Before this is printed Mrs. Poehler will be on the high seas, as she leaves here tomorrow for Germany. She will go to Berlin and there will continue work with her teacher, Fraulein Schoen-Rene, for the next two years. Mrs. Poehler is one member of a brilliant group of singers who are going abroad with the Fraulein this year. The other two are Frances Vincent and Mollie Gleason. Miss Vincent gave her farewell recital in Wesley M. E. Church, April 20, to an audience that packed the church. Miss Gleason made her last local appearance with the Thursday Musical a month ago.

Commencement at the Minneapolis School of Music, Oratory and Dramatic Art will take place on the evening of June 11. There will be twenty graduates—four in piano, four in vocal, two in piano tuning and two in the oratory department. There will also be eighteen graduates from the junior departments to senior grade. Among the works to be performed are piano concerts of Beethoven, Mendelssohn, Saint-Saens and Grieg, and arias from "Ernani," "Il Guarany," "Elijah," and "The Creation." The accompaniments will be played by the school orchestra, augmented by members of the Minneapolis Symphony Orchestra.

Rhea Rocheleau, a pupil of James A. Bliss, was graduated from the piano department of Macalester College Thursday night. The program was as follows: Prelude

## OSCAR SAENGER

### TEACHER OF SINGING

Teacher of Mme. Josephine Jacoby, contralto, formerly of the Grand Opera Co.; Mme. Marie Hoppold, soprano, Metropolitan Opera Co.; Mme. Bernice de Pasquelli, soprano, Metropolitan Opera Co.; Allen C. Hinchley, basso, Metropolitan Opera Co.; Leon Rains, basso, Royal Opera House, Dresden, Germany; Mme. Sara Anderson, soprano, Grand Opera, Australia and Germany; Kathleen Howard, contralto, Frankfort-Main Opera Co.; Mme. Carolyn Orman, soprano, Grand Opera, Bremen, Germany; Irvin Myers, baritone, Grand Opera, Italy; Joseph Baernstein-Regneas, Grand Opera, Germany; Elizabeth Leonard, contralto; Bessie Bowman-Estey, contralto; Marie Stoddard-Gayler, soprano; Alice Merritt-Cochran, soprano; Elizabeth Blamere-Turney, soprano; Laura Combs, soprano; Grace Longley, soprano; Mildred Potter, contralto; Katherine Hanford, contralto; John Young, tenor; George Murphy, tenor; Alfred B. Dickson, tenor; Walden Laskey, baritone; Edwin Evans, baritone; Henri G. Scott, basso.

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in E minor, Mendelssohn; Norse sonata, MacDowell; prelude in B minor, Chopin; "Through the Clouds," Hoffman; arabesque, Debussy; arabesque, Lesch; concerto in D minor, Rubinstein.

"Sylvia," an operetta by Dr. William Rhys-Herbert, was given in the auditorium of the School of Agriculture Thursday night, under the auspices of the parish guild of St. Matthew's Episcopal Church. The hall was filled to overflowing, and the operetta was given a splendid performance.

Beatrice Gjertsen, who made her debut in grand opera at Weimar last week, singing Elizabeth in "Tannhäuser," is a Minneapolis girl who left here three years ago to make her name and fame abroad. She has done both in that time, and the fact that she has just been engaged for a term of five years shows that her debut was a success in a professional way as well as from the artistic viewpoint. Miss Gjertsen is a sister-in-law of H. DeRoe Jones, composer, and a cousin of Mrs. Carlo Fischer, the well known dramatic reader. OSCAR HATCH HAWLEY.

#### New Triumphs for Tetrassini at Covent Garden.

All musical London, particularly the aristocratic West End, is again delighted because Tetrassini is one of the heroines at Covent Garden. The season will soon be at its zenith, but the prima donna with the tones of ravishing gold is already in the midst of new triumphs. Some criticisms just received read:

Madame Tetrassini appeared at Covent Garden on Saturday as Violetta in "La Traviata," a part that appeals to her, as well as displaying her liquid, flexible voice to the best advantage.

There was no question as to her welcome. The full and brilliant house accorded her a reception only given to popular favorites.

Beautifully dressed in a toilette suggesting the latest Parisian creation, she came toward the supper table with a bunch of red roses in her hand and smilingly acknowledged the applause that greeted her from all parts of the house.

After her singing of "Ah! fors e lui," it was evident that her voice and singing were as wonderful as ever. In the passage where she has to hold the E flat in alt, she stooped to pick up her handkerchief, all the while sustaining the note—a vocal feat which few artists could accomplish.

She received an ovation, and came forward repeatedly, still holding the bunch of red roses and waving her handkerchief. In the garden scene her striking acting held the house. She is reported to have said that during the progress of the play the woes of Violetta so powerfully affect her that she finds difficulty in restraining her emotion, and has to say to herself: "Don't give way; you are Tetrassini, not Violetta, and if you cry you won't be able to sing."

After each act she was many times recalled, and at the close was hailed with enthusiasm. Tetrassini had triumphed again.—London Daily Express, May 3, 1909.

To hear Madame Tetrassini in "La Traviata" is always to recall the night when she came quietly on to the stage at Covent Garden, and, in the space of a few hours, had London, and the operatic world in general, at her feet. Three seasons of adulation have not impaired the prima donna's powers of popularity. They have only mellowed them. Hearty, spontaneous applause has taken the place of the hysterical, indiscriminate outbursts which attended her first season in London. Enthusiasm there was plenty on Saturday night, when Madame Tetrassini made her reappearance as Violetta in Verdi's opera, and during the evening she was recalled countless times, but it was the expression of genuine admiration, and came from every part of the house—not the effusion of ready made views.—London Standard.

The big scene between Violetta and Giorgio Germont in the second act was so affecting, as played by Madame Tetrassini and Signor Sammarco, that the house was roused to an almost hysterical outburst at the close, and throughout the evening the great prima donna was called and recalled incessantly. Hundreds of enthusiasts waited outside the doors in a bitterly cold wind from early in the morning to hear the Florentine nightingale, and some hundreds were turned away at the last moment disappointed.—London Mail.

Tetrassini still reigns as prima donna assoluta at Covent Garden, and on Saturday London once more acknowledged the imperial magic of her sway, the house being crammed to the last square inch of standing room to greet her. Of her singing there is little left to say. It has the springlike charm of the wild music that burdens every bough. A suggestion of the mechanical takes away all the charm of elaborate vocalization. Tetrassini's trills and roulades are like the improvisations of light hearted fancy. Nature, not art, seems to speak in her effortless strains.

"La Traviata," in which she appeared on Saturday, is one of her best parts, for she can act as well as sing, and the woes of the hapless Violetta give her some pathetic moments, of which she makes the most. In the first act it seemed as if our English spring had touched her voice "with dewy fingers cold," and she has sung "Ah fors e lui" better than on Saturday. But by the end of the evening she was her best self once more, and she sang the death scene with incomparable purity of voice and delicacy of feeling.—London Graphic.

Covent Garden's season has never really commenced until one of the great birds of song has reached our shores again. This will be known as the Tetrassini year, for Madame Melba is among her folk in Australia, and the incomparable Italian soprano is the "bright particular star." She was to have appeared on the first night of the season, but a slight indisposition delayed her departure from America, where she has been winning golden opinions. Her re-entree, therefore, was deferred until last night, when an audience which crowded every part of the opera house, except some of the boxes neglected by week ending society, listened once more

entranced to her wonderful singing, and rewarded her efforts with enthusiastic applause.

It was in "La Traviata" that Madame Tetrassini first won her place with meteoric suddenness among us, and it is a place which every subsequent hearing has only helped to confirm. The same opera was chosen for last night, and it would be indulging in the superfluous task of "painting the lily" to attempt to describe the beauty of her singing, or the charm and sympathy of her acting. One always feels with Madame Tetrassini, as with no other artist, that singing is her natural means of expression. She can elevate the tritest situation or the most conventional air into something real and actual. There were moments in last night's performance when the pathos and the drama of the situation were expressed with all the force and poignancy of a great actress, while her vocal efforts were as delightful as ever. Little wonder that the house was entranced with the singing of "Ah, fors e lui," and the succeeding air so floridly brilliant, "Sempre Libera," or that in the scene with Germont, and in the final episode of sickness and death, the audience was moved by the fine sincerity of her acting.—London Morning Leader.

The performance of "La Traviata" at Covent Garden on Saturday night was memorable, thanks to the brilliant singing of Signora Tetrassini, who then made her first appearance in London this season. The house was crowded in every part, the audience being estimated to number 3,000. But had the auditorium been twice as large it would have been filled, for the West End libraries were besieged for days by inquiries for seats which they could not supply. Four hundred persons had to be refused admission to the gallery, so crowded was it. Some of the enthusiasts who gained admission had been in waiting outside the unreserved doors in Floral street for nine or ten hours.

Tetrassini again showed that she was as great a mistress of the histrionic as of the vocal art, and in her big scene with Alfredo's father, when she consents to sacrifice herself for the future benefit of the man she loves, she thrilled every one by her display of passionate sorrow.—London Chronicle.

On Saturday evening, in the presence of the largest audience that has ever been seen this season, Madame Tetrassini made her reappearance. Madame Tetrassini may account the London public her best friends; they were the first to accord her full recognition of her powers, and they show no inclination to forget their favorites. Her reception on Saturday evening was enthusiastic to a degree, and to welcome her there was assembled not only the largest but one of the most brilliant audiences that have as yet filled Covent Garden Theater. To them she sang as she has rarely sung before; it may, in fact, be questioned whether she has ever sung so well as on this occasion, for it is a fact which cannot be overlooked that her voice has gained in volume since her last appearance here and has acquired further characteristics that attract and charm. The first opportunity for learning the exact condition of her voice at the present time was afforded in the aria "Ah! fors e lui," and it was very soon clear that there was no deterioration in the beautifully pure and liquid quality of its tone, which has been the means of winning her so many friends since she first came to a strange land unknown and untried. The character of her upper register, whose uncommon range and volume have helped so largely to secure attention for her, is as distinctive as before, and its power seems to have increased. All the executive ease is maintained; she dwelt without difficulty on the C in alt in the finale to the first act, and attacked the E flat in alt without effort. It was in the scene with the father of her lover that she revealed a gain in pathos, and her leave taking and death were touching in their wistful appeal to the sympathies of her audience. These she won completely at every stage throughout the opera, and recognition of it was shown by the fact that after the close of the first act she was recalled six times.—London Morning Post.

#### MUSIC FESTIVAL IN PORTLAND, ORE.

PORTLAND, Ore., May 10, 1909.

Music lovers in this city have enjoyed their second annual musical festival. The chorus of three hundred voices, under the direction of William H. Boyer, did splendid work. The soloists included the gifted pianist, Myrtle Elynn; Aida Hemmi, soprano; Harriet Frahm, contralto; David B. Duggan, tenor; Frank A. Preisch, basso. Miss Elynn, whose personal beauty attracted notice first, aroused great enthusiasm by her presentation of the Grieg piano concerto. The five concerts at the large auditorium in the Armory were applauded by large and demonstrative audiences. M. S. W.

#### Germaine Schnitzer Back in Europe.

Germaine Schnitzer, the brilliant young Viennese pianist, who came to this country last January for a four months' tour, sailed for Europe last Wednesday, May 12. During the season here Miss Schnitzer played with the Boston Symphony Orchestra, the New York Symphony Orchestra, and the New York Philharmonic, and this spring made the tour with the Dresden Orchestra. Miss Schnitzer has been booked for tours abroad, including both England and the Continent. It is stated that she will come back to America in about two years.

#### George Sweet to Have Summer Class in Canada.

George Sweet, the baritone and vocal teacher, will leave New York this week for Hamilton, Ont., where he will teach a class of singers and vocal students during the summer. A number of his New York pupils will go with him and continue their studies. Besides the class in Hamilton, Mr. Sweet may teach two days a week in Toronto, where several of the aspiring vocalists are organizing a class. Mr. Sweet taught in Hamilton last summer with gratifying success, and this accounts for his re-engagement this summer.

"Samson and Delilah" pleased the public of Hannover.

## OBITUARY

#### Julius Hey.

Julius Hey, the celebrated singing teacher, died at his summer home near Munich, Germany, Saturday, May 15. Hey was one of the first in Germany to espouse the cause of Wagner and to declare that singing Wagnerian music would not harm the voice if the training was scientific. In the first years of his work as a singing teacher, Hey had to overcome the opposition of the enemies of Wagner, and he finally succeeded in getting many pupils in spite of these opponents. In 1886, he completed his method of singing, "Deutscher Gesangsunterricht," in which he gives a review of Wagner's ideas. Milka Ternina was a pupil of Hey, and there are many of his pupils singing today in the opera houses and theaters of Germany. A year after his book was published, Hey settled in Berlin, but he always spent his summers at his old Bavarian home. His published scores include sixteen songs for children. Hey was born at Imelshausen, in Lower Franconia, April 29, 1832, so was seventy-six years old. He continued giving lessons until a year or two ago. Rollie Borden Low, the New York soprano, spent two summers in the last five years studying with Hey in his picturesque home in Bavaria.

#### Robert Eilenberg.

Robert Eilenberg, the composer and teacher, who for some years has made his home in Montgomery, Ala., died in that city May 10. He was only thirty-seven years old. He is survived by a widow, who accompanied the remains, to Clinton, N. J., where the interment took place. The late Mr. Eilenberg organized a symphony orchestra of forty players in Montgomery, and he was widely known throughout Alabama.

#### Langendorff Triumphs with Dresden Orchestra.

The following press comments from papers in New York and Cincinnati refer to Frieda Langendorff's successes with the Dresden Orchestra in New York and Cincinnati:

Madame Langendorff sang and sang again Bach, Beethoven and Bohn, her rich, full voice filling the huge room with melody.—New York World, April 11, 1909.

Another soloist was Madame Langendorff, who sang splendidly an aria from Meyerbeer's "Prophet" and as an encore the contralto aria from "Samson and Delilah."—Brooklyn Citizen, April 12, 1909.

Madame Jomelli was too ill to appear, and her place was filled by Madame Langendorff, another member of the Metropolitan force who is traveling with the orchestra. She only went in to listen to the music, but when she learned of Madame Jomelli's illness she kindly consented to sing, and in her walking dress rendered the aria from "Samson and Delilah" with tremendous effect. Unfortunately, she had no additional songs with her, and could not respond to her many urgent encores.—Cincinnati Commercial, April 19, 1909.

The non-appearance of Madame Jomelli, who was ill, caused great disappointment, but this was compensated by the contralto of the quartet traveling with the orchestra, Madame Frieda Langendorff, who was dislodged from her place in the audience and kindly consented to sing. Madame Langendorff undoubtedly possesses the true artistic temperament, for she most gracefully subordinated female vanity to the demands of the situation. She sang the great contralto aria from "Samson and Delilah," revealing a voice of heroic proportions and luscious quality of tone, rich and vibrant with feeling. Her superb rendering of the aria, as well as her consideration in appearing, made a pronounced hit, and she received stupendous applause.—Cincinnati Post.

Madame Langendorff sang the familiar aria from "Samson and Delilah." Her singing was sympathetic and most effective, and she deserved the hearty recognition accorded her.—Cincinnati Enquirer.

Madame Jomelli found herself at the final moment unable to sing. Fortunately, Madame Langendorff, contralto, was discovered among the audience, and although in street costume and not prepared to sing, kindly consented to fill the breach. Madame Langendorff sang the aria from "Samson and Delilah," and greatly pleased her hearers, who warmly applauded her and appreciated her good nature fully as much as her fine and dramatic voice.—Cincinnati Commercial.

#### Horatio Connell in Frankfort-on-the-Main.

Horatio Connell, the American baritone, recently sang in a performance of Bach's mass in B minor at Frankfort-on-the-Main, and because of his success, he was immediately engaged by societies in other parts of Germany for the early part of the season. The critics of Frankfort showered praises upon this young artist, who is making a reputation for himself abroad.

The Frankfurt Volk Chorus celebrated a Haydn Festival with a production of "The Creation."

**William C. Carl's Pupils in Demand.**

William C. Carl's pupils are in demand for church positions. During the past few weeks committees have been applying for organists and choirmasters, with the result of several important appointments for the coming year, beginning May 1. Carl's pupils can be heard in many States of the Union, and thirteen are located in New York City and Brooklyn. Gertrude Elizabeth McKellar and Grace Leeds Darnell are the only women so far who have successfully passed the examination for Fellowship in the American Guild of Organists, while a large number have entered as Associates of the Guild. A partial list is given below, showing where they can be heard:

Arthur W. Arneke, director of music, Lombard College, Galesburg, Ill.

Jessie Craig Adam, Episcopal Church, Kingsbridge, N. Y.

T. Scott Buhman, Adams Memorial Church, New York City.

Mrs. Harold Baird, Presbyterian Church, Elmhurst, N. Y.

Wesley Ray Burroughs, Delaware Avenue Baptist Church, Buffalo, N. Y.

Vernon Clair Bennett, Temple Israel and First Church of Christ Scientist, Omaha, Neb.

Evelyn G. Blauvelt, First Presbyterian Church, Nyack, N. Y.

Elizabeth Estelle Bosworth, Salem Baptist Church, New Rochelle, N. Y.

W. Ralph Cox, Thirteenth Street Presbyterian Church, New York City.

Mrs. Lawrence Canfield, Memorial Presbyterian Church, St. Augustine, Fla.

Jessie M. Comfort, Bedford Street M. E. Church, New York City.

Alice Gordon Don, M. E. Church, Ridgewood, N. J.

Grace Leeds Darnell, Baptist Church, Flemington, N. J.

Elizabeth Du Rie, Reformed Church, Closter, N. J.

Albert L. Faux, House of Prayer, Newark, N. J.

Kate Elizabeth Fox, First Presbyterian Church, Morristown, N. J.

Roy K. Falconer, First Presbyterian Church, Jersey City, N. J.

Oscar J. Fuchs, Temple Beth-el and First Presbyterian Church, San Antonio, Tex.

Mary Hendrix Gillies, assistant at Grace Church, New York City.

Belle A. Gauld, Van Alst Avenue M. E. Church, L. I. City, N. Y.

Merrill Marquand Hutchinson, St. Luke's P. E. Church, Atlanta, Ga.

James Hanson, Presbyterian Church, Steinway, N. Y.

Harry Oliver Hirt, Bloomingdale Reformed Church, New York City.

Frederick A. Joslin, M. E. Church, Fishkill, N. Y.

Grace M. Lissenden, Baptist Church, Mariner Harbor, N. Y.

Margaret Lamberson, Calvary Presbyterian Church, Portland, Ore.

Bernice H. Manning, Spring Street Presbyterian Church, New York City.

Harold Vincent Milligan, Rutgers Presbyterian Church, New York City.

Eugene C. Morris, South Bushwick Reformed Church, Brooklyn, N. Y.

Gertrude Elizabeth McKellar, Plymouth Congregational Church, Des Moines, Ia.

Fanny Lois McCormack, First Congregational Church, Thomaston, Conn.

Frederic Arthur Mets, director of music, Centenary College Institute, Hackettstown, N. J.

Charles Maddock, First Presbyterian Church, Easton, Pa.

Louise Dade Odell, Christ P. E. Church, Tarrytown, N. Y.

Oscar Oschmann, Christ German Reformed Church, Brooklyn, N. Y.

Mary E. Riker, Washington Avenue Presbyterian Church, New York City.

Martha Koch-Reimer, Asbury M. E. Church, Tarrytown, N. Y.

Henry Seymour Schweitzer, Christ Lutheran Church, Brooklyn, N. Y.

Daisy Marion Smith, Central M. E. Church, Asheville, N. C.

John Standerwick, Morningside Presbyterian Church, New York City.

Edward Boyd Smack, St. Joseph's R. C. Church, Jersey City, N. J.

Clara Stearns, Second Presbyterian Church, Troy, N. Y.

Rollo S. Smith, Episcopal Church, Madison, N. J.

Frederick W. Schlieder, M. E. Church, Montclair, N. J.

G. Waring Stebbins, Emanuel Baptist Church, Brooklyn, N. Y.

Edna Chase Tilley, Presbyterian Church, Riverdale, N. Y.

Hattie Ullmann, First M. E. Church, Sistersville, W. Va.

Teresa Weber, Reformed Lutheran Church, Brooklyn, N. Y.

H. E. S. Wilson, First Presbyterian Church, Hoboken, N. J.

Harry F. Woodstock, Christ P. E. Church, New York City.

**Ona B. Talbot with the Hanson Agency.**

M. H. Hanson has engaged Ona B. Talbot, the well known and brilliant Indianapolis manager, as special traveling representative. Mrs. Talbot has a great record not only in Indianapolis, but also in the wider field. She has booked for C. E. Ellis two Paderewski tours in the Middle West and arranged other attractions in that section. Mrs. Talbot will conduct her Indianapolis concerts as heretofore, and will make her headquarters at the New York office as soon as she has completed an extensive booking tour for Wullner-Bos, Busoni, Tilly Koenen, Riss-Arbeau and the other great attractions of the Hanson office.

**Lhevinné to Return to America, January, 1910.**

Josef Lhevinné, whose great tour this season is reviewed on another page of this issue, is to return to America in January, 1910, for a tour of Mexico, which he will begin right after the New Year. From Mexico he will come to the United States for a brief tour of three weeks in the Middle West and East. He hopes to return to his home in Germany about the first of March. The next tour will again be under the management of Henry Wolfsohn.

The Russian Imperial Ballet Company, which made such a success in Berlin last year, is repeating its triumphs there on the present visit.

Grillparzer's "Life Is a Dream" was set to opera music by Gustav Mrazek, and had a successful première at Brünn not long ago.

**Eleanor McLellan Answers Dr. Miller.**

The February number of a musical paper published an article by Dr. Frank E. Miller on "My Search for a Standard for Vocal Tone." Eleanor McLellan, one of the best authorities on tone production, and a teacher of many successful concert singers, has answered Dr. Miller's query in the following paper:

If the object we are seeking is to be a standard or model tone production, it must be founded upon correct principles in order to make it a standard worth following.

What is tone production? The very name implies it is sound produced by mechanism of some kind. Therefore, the first thing to be gathered from this deduction is that if the mechanism is correctly operated, of course a correct result will be obtained, or, in other words, the tone produced will be a normal one.

What is the mechanism to be used for the production of the human voice? Is it a thing chimerical which one person says can be trained by one method, immediately to be contradicted by some one who says "No, that is radically wrong; to get the desired tone you do the reverse"? Are we to suppose Nature is indefinite, or is she definite?

The answer is simple to any one familiar with anatomy or physiology. Nature intends tones to be reproduced by a precise and normal balance of all the parts which bring about this production. Just so with any other organs of the body. If they are used or treated in a wrong manner troubles of some kind present themselves. It is the same thing with the voice producing agents. Does not this argument establish the fact that those who attempt to train voices should thoroughly understand in every detail the mechanism of the larynx? When we desire medical treatment we do not secure it from one who is known alone for pleasant personality, foreign name or education; instead we go to one who is a recognized authority, having attained such by years of study and experience.

Then, when desiring our voices trained, should we select a person who is a fine musician and has little by little taken up voice teaching until we find him or her advertised at large as a teacher of singing, but who in reality knows nothing, or little, of the action of the voice or how to obtain results? This teacher by his or her musicianhip knows a good tone when he hears it, but has not the slightest idea of how, or by what means, it was produced. Neither can he tell how to correct either slight or serious defects which are apparent in the majority of voices and which so many singers recognize, but do not know how to overcome, in search of which they go from teacher to teacher, hoping to be rescued from the sea of vocal mystery, only to find the whole thing more remote and intangible and their defects becoming worse instead of better.

The teacher of tone production should understand his subject so thoroughly that on hearing a tone produced he can tell immediately by the sound without looking at the singer where the trouble is and what muscles caused the faulty tone and what exercises to give to correct it.

It is not necessary for the student to be conversant with the physiology and anatomy of the voice mechanism except in a brief way, as experience has taught me. But the master must, otherwise he cannot be called a master. In teaching, the less one talks about the individual muscles of the throat the better. The student cares only about results, which can never be obtained by centering one's thoughts upon hyo or stylo glossi muscles, nor any other muscles in fact, but upon the power which produces tone, namely, the breath and upon its action and progressive development. It is not enough, however, for the teacher to say "Keep the breath under the tone and relax" and similar phrases with which the average student is familiar. The pupil can only grasp what is meant when shown precisely, even to the minutest detail of what is intended and what he is to do during every stage of development. Nothing should be taken for granted.

Now as tone is the foundation of all singing and this tone is the thing of all others for which our artists have been criticised, does it not seem reasonable that there should be and is a general and scientific means of voice building whereby all these difficulties can be overcome, and the beauty of each voice developed to its highest possible degree?

A person may be artistic, have the musical education required to interpret the great classics, yet of what profit if the voice is restricted in expressing his musicianship, and one feels limited in the interpretation of every phrase?

The time is rapidly coming, if not already here, when not only singers and musical people, but the general public, will see the truth of this statement and not be influenced alone by the personality of the teacher, but by the actual knowledge they possess and can impart. Neither is it enough for the teacher to be able to sing a correct tone; he or she must be qualified to show minutely in every stage of development the points to be taken up from the beginning to the most advanced.

ELEANOR McLELLAN.

Rotterdam has just had some excellent Wagner performances, consisting of "The Flying Dutchman," "Tannhäuser," "Lohengrin," "Tristan and Isolde," "Meistersinger." Albert Coates was the conductor.

Munich did not exhibit any undue enthusiasm over Walter Braunfels' opera, "Princess Brambilla."

The new Reger prelude and fugue (B minor) for violin alone, is dedicated to Marteau.

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## MADAME INTERRANTE-ACKERMAN, ITALIAN PRIMA DONNA, DECLINES TO SING CARMEN.

Sojourning in New York preparatory to the commencement, early in the coming fall, of an extended concert tour of the United States and Canada with leading symphony and choral organizations, Matilde Interrante-Ackerman, an Italian dramatic mezzo soprano, who has achieved brilliant successes as a prima donna in the principal opera houses of Italy, Spain and Portugal, Russia, Egypt and the South American republics, has been besieged by impresarii of grand opera companies now booking local engagements to sing the role of Carmen. These managers recall the distinct triumphs realized by the artist named as the heroine of the ever popular "Carmen" in certain of the most critic centers of Italy and Latin America. But although every pressure has been brought to bear upon her, Madame Interrante-Ackerman has steadfastly declined to appear in the part so coveted by mezzo soprani and contraltos the world over.

The prima donna inclines to the roles of Santuzza in Mascagni's "Cavalleria Rusticana," Amneris and Azucena in Verdi's "Aida" and "Il Trovatore," respectively, and Laura in Ponchielli's "La Gioconda," and she now has under consideration a limited number of appearances in the former character, which has always been her favorite, and in which she has won salvos of applause since she first essayed it at the Politeama in Rio de Janeiro.

"It has been a positive source of irritation to me, these

ances; "for, candidly, I dislike the role—for myself, I mean—and only assumed it in Italy and Spain, because it was in my repertory, and then, as now, demands were fairly forced upon me to sing the part."

The cantatrice was reminded of the tributes of press and public that were showered upon her when she was heard in "Carmen" abroad.

"Well," came the true woman's reply, "they would not have so applauded me had they known how wretchedly I felt in the part. And why, I should like to know, am I asked now to sing Carmen? I feel intuitively that I am temperamentally not fitted for the character. I much prefer the purely dramatic roles, such as Amneris, Santuzza, Laura or Azucena, wherein, so to speak, I am perfectly at home. Santuzza especially I love to sing. But always it is Carmen that I am asked to portray—Carmen, that, actually, I abhor! C'est abominable, n'est ce pas?"

"In Europe, you know, a prima donna has not always the say as to what she may sing, and the impresari insisted that, because my delivery pleased the audiences, I should repeatedly essay Carmen. But here, in this 'land of liberty,' I shall have my way, in respect to that role at least. Voila!"

Delilah, in the Saint-Saëns' opera, which she sang in the Sansone of the late Francesco Tamagno, "il papà dei tenori"; Brünnhilde and Ortruda, in Wagner's "La Val-



MADAME INTERRANTE-ACKERMAN.  
Photo by Mishkin Studio, New York.

Ackerman, in Italian, in Europe, and in the Southern countries of this hemisphere. Several of these she has sung in French, while her elaborate concert repertory includes not only arias and scenes from the standard operas of every modern school, but an excellent array of German lieder and French chansons, and folk and classic songs in Italian, Spanish, and English, which latter tongue Madame Interrante-Ackerman speaks, as well as sings, with commendable enunciation.

The Wagnerian parts of Brünnhilde and Ortrud she has sung at the Teatro San Carlo in Naples, under the baton of Luigi Mancinelli, formerly the conductor of the Metropolitan Opera House in this city. Under Enrico Bevilacqua, also a one time Metropolitan director, she has essayed Delilah in Warsaw. This great role she has presented with extraordinary success with Tamagno, at Monte Carlo, and with Demitresco, Kaschman, Masini, Battistini and other noted soloists in Milan, Palermo, Parma, Alexandria, Cairo, Athens, Corfu, Odessa, Kieff, Barcelona, Madrid, Buenos Ayres, Montevideo, Valparaiso, Santiago, Rio de Janeiro and Caracas.

Loretta, in "Asrael," she essayed in a gala performance at Valencia, in Spain, directed by Maestro Gaula, in which Angioletti took the titular role. "Scese è la notte," an exceedingly beautiful romanza from the Franchetti masterpiece, is one of the chief soli of the concert repertory of Madame Interrante-Ackerman, whose exceptionally sweet, full ranged, commandingly powerful voice is eminently suited to the dramatic fire and passion of Franchetti's music, as, indeed, it is to all the great modern operatic scores.

### Awaiting the Music Festival in Hannibal.

HANNIBAL, Mo., May 15, 1909.

At last the Musical Festival is swinging along properly. Let us hope that it will be a success financially as well as artistically. It has been a task that required tremendous efforts and enthusiasm on the part of the workers enlisted, but affairs have now been brought to the point where rehearsals are running smoothly and all are working harmoniously together. An orchestra has been organized for the express purpose of accompanying the choruses, but it is hoped to make the orchestra a permanent institution. Hannibal is in need of such an organization. It is proposed to make this Musical Festival the forerunner of an annual festival, when eventually the best talent the world affords will be brought to our citizens' doors. The complete program will be published later.

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Mr. and Mrs. Jon Shastid were heard in a joint piano recital at the home of Edna Glasscock, in New London, Mo., April 27. The following program was played:

Sonata, op. 111.....	Beethoven	Mr. Shastid.
Etude, op. 25, No. 1.....	Chopin	Mr. Shastid.
1820.....	MacDowell	Mr. Shastid.
If I Were a Bird.....	Henselt	Mr. Shastid.
Hungarian Dance in F.....	Brahms	Mr. Shastid.
Walse, G flat major.....	Chopin	Mr. Shastid.
Erlkönig.....	Schubert-Liszt	Mr. Shastid.
Nocturne for left hand only.....	Scriabin	Mr. Shastid.
Scherzo, B flat minor.....	Chopin	Mr. Shastid.
Melodie, E minor.....	Gabrilowitsch	Mr. Shastid.
Polonaise, A flat.....	Chopin	Mr. Shastid.
	M. B. S.	



MATILDE INTERRANTE-ACKERMAN.  
As Santuzza in Mascagni's "Cavalleria Rusticana."

repeated offers to sing Carmen!" declared the singer to a MUSICAL COURIER reporter at her apartments in the fashionable Bedford section of Brooklyn, where she is resting before entering upon her American concert appear-

ances. ("Die Walküre") and "Lohengrin"; Loretta, in Alberto Franchetti's "Asrael," and Leonora in Donizetti's "La Favorita," are other of the principal roles of grand opera that have been rendered by Madame Interrante-



New York, May 17, 1909.

Genevieve Bisbee's "afternoon of music" was well named, for from arrival to departure of the audience, which overflowed the grand ballroom of the Hotel Plaza, some three hours elapsed. Upstairs, the boxes were filled, on the stage were nearly a score of youngsters of various ages, two grand pianos and a blackboard, with Miss Bisbee and Lillian Bonnell in charge of the affair. It consisted of a program made up of primary, intermediate and advanced pupils of Miss Bisbee and her assistants, and in one case two pupils played the solo part and second piano in a concerto. The Dunning Improved Method is used, and in course of the program these specialties were shown: Time and rhythm exercises; a scale game, showing the make-up of scale and triad; ear training and transposing; and pieces for two pianos, four and six players; two co-ordinate pianos; and solos by classic and modern composers. The class work, both individual and ensemble, immensely interested the audience, and some clever work was done in this line by small boys and girls. Especially was this the case with the ear training and transposing, in which the following was done: Writing melody from dictation, transposing melody at the blackboard, transposing at the piano, and hearing the dominant seventh chords, major and minor. All this greatly interested the large audience, and hearty, well deserved applause followed the successful feats, for such they were. The solos of the program were played by Charlotte and Helen Phillips, Marietta Chapin, Charles Naegele, Thomas Hood Simpson, Alice I. Woodfin and Josephine Jayne played the second piano (orchestral) to the Rubinstein D minor concerto, the soloist being young Mr. Simpson. All these showed uncommon talent, playing from memory in most cases, with good style and clean cut technic. Such difficult pieces as the Schubert-Liszt military march, the "Carnival Mignon," by Schütt, and the Rubinstein concerto are not found on many pupils' programs, and if found, not often are they played as they were by these Bisbee pupils. Others associated in the very enjoyable afternoon in class work, etc., were Charlotte Phillips, Ruth Dean, Elizabeth Locke, Naomi Townsend, Elizabeth Chapin, Jean Fletcher, Audrey Wack, Jack Wack, Katherine Lyall, Dolly Chamberlain and Genia Morris. Florence Adams was at the piano in the class work. Palms on the stage, many flowers presented the performers, and the handsome appearance of the big audience, all conduced to make the affair festive in aspect.

At the American Institute of Applied Music, Kotlarsky gave his third and fourth violin recitals within the fortnight to an audience crowding the audience room in every part. He played concertos by Wieniawski and Mendelssohn, Viçuxtemp's "Fantaisie Appassionata," Brahms' sonata in A major and Wieniawski's "Faust Fantasia." His technic, tone and musical feeling, warm always, were as usual in evidence, and hearty applause expressed the appreciation of the audience. The Von Ende violin choir, ten violinists, played Wagner, Spohr and Mendelssohn arrangements finely; they invariably produce much effect. Franklin Riker, tenor, and Andreas Sarto, baritone, sang

solos, Max Liebling and Miss Peckham playing the accompaniments. The final recital takes place Thursday evening, May 27, Viola Waterhouse, soprano, assisting. Pupils of William F. Sherman played a recital of piano pieces at the Institute May 15, the following taking part: Effie Bethel, Jessie Taylor, Islay Macdonald and Loulie Potter. Excepting pieces by Beethoven and Chopin, the program was made up entirely of modern music.

Eugene Heffley's piano pupil, Celine Baekeland, played pieces composed by Brahms, MacDowell, Arensky, Rachmaninoff, Sinding and Jensen at his twenty-eighth Saturday musicale. One is always sure of hearing important modern novelties at the Heffley studio, an educational feature of his teaching, and he never presents a pupil who is not musically well developed, thus affording real enjoyment to an audience. Beatrice Wainwright, soprano, sang, among other things, two songs by Harriet Ware, the composer at the piano.

The pupils who enjoy free tuition in vocal music, known as the "Scholarship pupils," of the Women's Philharmonic Society, Amy Fay, president (Emma W. Hodgkinson, chairman of the scholarship committee), gave a good sized gathering an opportunity to hear their progress at 839 Carnegie Hall, May 11. These were: Louise Niederreuther, soprano, pupil of Leonor Maria Evans, who, after eleven weeks' study, has accomplished a great deal; Florence A. Bennett, soprano, pupil of Anna M. Schirmer, having a nice voice; M. Grace Krum, alto, pupil of Elizabeth Patterson, who has a promising voice; May Owen, soprano, pupil of Henrietta S. Seeley, and Marguerite Sesnan, soprano, pupil of Miss Tebbetts. J. Eugene Joyner, pianist, played piano pieces, and in most cases the pupils' accompaniments were played by their respective teachers.

A joint piano and vocal recital by Amy Fay and Elizabeth K. Patterson at the Chapter Room, Carnegie Hall, May 12, attracted many people who respect the attainments of these ladies. Miss Fay played works by Bach, Chopin, Rubinstein, Paderewski and Sonnakoll, giving a brief synopsis of each piece before playing, and Miss Patterson sang songs by ancient classic Italian and modern French, German and American composers, Chadwick, Nevin and Foerster among the latter. The list of patronesses: Frances E. Hyde, Mrs. William Thompson, Mrs. William McAlpin, Mrs. William Loomis, Mrs. William Norris Hubbard, Mrs. F. Voorhis Sanford, Esther Herman, Mrs. Edward Lauterbach, Mrs. Dexter Ashley, Mrs. Richard Leggat, Mrs. Arthur Elliot Fish, Mrs. Charles Green, Baroness de Bazus, Katherine de la Vergne, Miss Dunshee and Miss Wills.

The recent musicale given by former and present pupils of Cornelia Meysenheym at their teacher's studio, 228 West End avenue, is causing favorable comment. From the beginning to the end of the program, the singing, with few exceptions, was of a very high order, with Angi Kuehl, former accompanist under Madame Meysenheym's direction while teacher at the Metropolitan Opera School, at the piano. Well merited applause followed Miss Englehardt's singing of "Caro nome" from "Rigoletto," Miss Sladkus' selections from "Aida" and "Cavalleria Rusticana," Kathryn Rogers' charming singing of Muller's "Staccato Polka" and selections from "La Boheme," and to Harry Meysenheym's stirring conception of Stewart's "The Bandalero." A noticeable improvement in Miss Ermine's technic and in that of Miss Pickhard, who sang "Lass mich dein Auge kuessen" and "Si vous n'avez rien a me dire," and Hulda Schulte's, who interpreted Telma's "Adoration" and de Fontenaille's "Obstination," as well as that of Llewellyna Howard's, suggests a promising future for the ladies, which may also be stated of young Mr. Longenecker, who has an excellent baritone voice and evident talent. Mr. Carner assisted with a creditable presentation of "The Drum Major," by Thomas. The talented little Miss Cox recited, and Charlotte Herrmann also lent variety to the program by a charming performance on the

piano of two exquisite numbers. A fair estimate of the success of the musicale may be formed from the fact that despite the length of the program, the final number, the sextet from "Lucia," sung by Misses Englehardt and Schulte and Messrs. Page, Toasperm, Carter and Meysenheym, was given an enthusiastic encore.

Bernard Rubin, pianist and teacher, has some very talented pupils among those who played at his recital in Chamber Music Hall May 12. Gertrude Benjamin played Saint-Saëns' "Mandolinata" very brilliantly, Lillie Goldstein played Von Weber's "Rondo brillante" especially well, and Sol. Reimer showed his technic and ability in Beethoven's C minor concerto. Pieces for two pianos, four and eight hands, were also played. The hall was crowded, applause and flowers plentiful, and Mr. Rubin's pupils showed what good teaching can do.

J. Harry Campbell, tenor soloist, just engaged for the Marble Collegiate Church Choir, is a pupil of Robert G. Weigester, of Carnegie Hall. It has been reported that he was educated abroad; it is true that he spent some months under Vanini in Italy, but it is also true that previous to this he studied for five years with Mr. Weigester, and is studying and coaching with him now. When Mr. Campbell was in Italy Mr. Weigester received a letter from Maestro Vanini, with whom he also formerly studied, complimenting him (Mr. Weigester) upon the excellent condition of Mr. Campbell's voice. Other artist pupils of Mr. Weigester who have been engaged for various affairs are Signorita Garcia, who goes on tour with the Royal Artillery Band; Frank MacEwen, tenor soloist and director at the United Congregational Church, Brooklyn, and who will sing with the Manhattan Opera Company, Elmira, during the summer; Louisa Nagle-Weigester, soprano; Marie Deknatel, alto, and Edward F. Perkins, bass, all soloists at the foregoing church; Elizabeth Fisher-Pratt, re-engaged at the First Presbyterian Church, Rutherford, N. J.; Emma L. Henning, soprano; Frieda Allabach, alto, and W. E. Rogers, tenor, of the Sands Street Memorial Church, Brooklyn, and three of the artists of the recent Brooklyn Chorus concert, viz., Madame M. Richard Constantineau, Jane MacNeil and T. Morgan Phillips. Mention of this concert is found in the Brooklyn news.

George Chapman, baritone; Mrs. Burnley, in recitations; Miss Dean, violinist; Mr. Drury, and Marie Cripps, accompanist, were associated in a recital under the direction of Mattie Sheridan in a private house recently for a charitable cause. These artists gave an entertainment filled with quality of high degree, and Miss Sheridan may look with satisfaction on the artistic and financial results.

"H. M. S. Pinafore," by Gilbert and Sullivan, which permeated this country in the late '70's, was sung and acted under the direction of P. W. Dykema at the Ethical Culture School May 13, by boys and girls of the High School, ranging from thirteen to seventeen years of age. The way they did this was testimony sufficient that all children, big or little "like to pretend." The pianist was a High School lad, and excepting that Mr. Dykema conducted in gentle fashion everything was in the hands of these young folk. Mr. Dykema enters this summer upon his sabbatical year, going abroad with his family.

Chester B. Searle's "Philomel Chorus," better known as the Young Ladies' Chorus of Hackensack, N. J., gave their second and final concert of the season in the armory of that thriving city last week, before a large and enthusiastic audience. The Evening Record speaks of it as "another distinctive triumph," and under the captions "Music Lovers Delighted," and "Ovation for Mr. Searle," continues as follows:

The chorus numbers were rendered in a manner that clearly showed the valuable teaching of Mr. Searle, and the volume seemed even more pronounced than at the first concert. There were distinct melody and sweetness and a studied expression that was delightful and pleasing. Certainly, Hackensack has a chorus of which the town should be justly proud, and when Mr. Searle was accorded three rousing cheers at the conclusion of the concert it bespoke admiration and appreciation for his labors here during the past few months.

Paula Wittkowski, pupil of Emma Thursby, who continued her studies in Italy, has made her debut in Rome, Italy, at the Constanzi Theater, in "La Gioconda," meeting with the favor of press and public. Signor Cotogni, her teacher, has written Miss Thursby he is proud of her success. Said the leading paper (translation): "This beautiful and valuable artist, but twenty-two years of age, sang with grace and artistic sentiment, and was obliged to concede an encore, after lively and insistent applause." Thus do the American girls forge ahead, but usually in foreign countries, such are the operatic conditions here.

At the annual election of the American Guild of Organists, May 13, the following were elected: Honorary president, Arthur Foote; chaplain, the Rev. Dr. W. M. Grosvenor; warden, W. R. Hedden; sub-warden, Mark An-

## LAMPERTI-VALDA

### SCHOOL OF SINGING

Mme. Valda, who has been teaching the Lamperti Method in America for the past ten years, will join Mme. Lamperti, the widow of the famous Maestro, in establishing a school of singing in PARIS under the direct supervision and co-operation of Mme. Lamperti.

Pupils will have the advantage and access to the original Lamperti Library Scores and all MSS., etc., etc., and will be guided under these conditions from entrance to the school until the final debut on the operatic stage. The school will open in the early Fall. Pupils desiring to sail with Mme. Valda may obtain all particulars by addressing her New York Studios, The Newport, 206 West 52d Street. Mme. Valda sails early in October.



draws; secretary, S. Lewis Elmer; registrar, G. H. Federlein; treasurer, Frank Wright; librarian, Carl G. Schmidt; auditors, S. A. Baldwin and W. C. Carl; councilmen, Clifford Demarest, G. Waring Stebbins, William J. Kraft, F. L. Sealy, J. Warren Andrews, W. C. Macfarlane, Clarence Eddy and Walter C. Gale. Four members have died, among them Fairlamb, Flagler and Lang. The treasurer reported income of \$1,625, outgo of \$1,500, leaving a balance on hand of \$125. The income was derived from dues of all members, from the Pennsylvania and Boston chapters, from a life member, examination committee fees, advertising in year book, and prize donation. An interesting item in the outgo was the sum of \$185 paid Messrs. S. P. Warren and Horatio Parker, for hearing the candidates and examining their written work, such as harmony and counterpoint papers, etc. May 26 the annual examination is to take place at the Fifth Avenue Presbyterian Church, the committee reporting applications for similar examinations in New Orleans, Calgary (Alberta, Canada), Chicago, and elsewhere. The membership committee reported 512 members, divided as follows: Founders, 114; fellows, 37; associates, 129; members (colleagues), 232. Twenty eight members were present, among them three ladies, and eighty-eight proxy votes were cast. Thursday evening, May 27, a regular meeting will be held at the Church of the Incarnation, Thirty-fifth street and Madison avenue, for the purpose of voting on important changes in the constitution.

Mary Hissem de Moss gave a song recital at Ashland, Wis., recently, and in its report the Press, of that city, refers to her "Appreciative audience, beautiful voice," and calls her a splendid singer. The News said: "She had a well selected program, and one which was particularly adapted to her clear, flexible voice. Special mention should be made of the waltz, 'Sunlight,' by Harriet Ware, which again showed delicacy and flute-like quality, so characteristic throughout the program."

Laura Sedgwick Collins has issued a leaflet containing a list of her compositions. Among these is "Hail, Gentle Peace" (new), first sung at Cooper Union, March 14, 1909, and again at the International Peace Festival, Carnegie Hall, March 24, directed by M. Samoiloff. Also at the reception of the National Society of Daughters of the Empire State. Other works are: Music to various dramas, ancient and modern, piano pieces, a piece for violin and piano, nine songs, choruses for men's voices, for women's voices, and two patriotic songs—"Old Glory" and "Greater America." In preparation is a set of children's songs.

Members of St. Paul's Chapel Choir of Columbia University gave a concert on the occasion of the twentieth anniversary of the Gustavus Adolphus Swedish Lutheran Church on East Twenty-second street. The concert was under the direction of Frank E. Ward, who also contributed several organ numbers. The assisting artists were: Mrs. Frank E. Ward, Mr. and Mrs. John W. Nichols, Messrs. Danielson, Goepper, Pigott and Crandall. The Rev. Mauritz Stolpe gave the memorial address, and the regular choir of the church, under the direction of Albert G. Rudwall, ended the service by singing several choruses in Swedish.

Arthur Phillips is coming to the end of the busiest season he has experienced, having had many fine voices under process of development. May 2 he took charge of the music at the Madison Avenue Baptist Church.

Beatrice Eberhard's pupils will be associated in a recital at the Waldorf-Astoria Hotel on the evening of

May 27. Piano pieces by Chopin, Rubinstein, Thalberg and Liszt are on the program.

The program arranged for the Tonkünstler meeting, at Assembly Hall, in East Twenty-second street, last night (Tuesday) included: Beethoven's "Kreutzer" sonata, played by Cecile M. Behrens and Maurice Kaufman; songs for soprano by Franz and Kogel, sung by Christine Schultze-Wichmann, accompanied at the piano by Mrs. Carl Hauser; and Louis Victor Saar's quartet in E minor for piano, violin, viola, and cello. The Saar work was played by Mrs. Carl Hauser, piano; Mr. Kaufman, violin; Ernest Bauer, viola; and Ernst Stoffregen, cello.

Irma Beatrice Schenuit, a wee girl only seven years old, astonished an audience some weeks ago at the Waldorf-Astoria by playing from memory works by Chopin and Grieg. This musical mite is the child of Mr. and Mrs. Harry F. Schenuit, of Milwaukee. The father is the organist of St. John's Cathedral in that city.

Laura Morrill gave her last pupils' musicale of the season at her studios in the Chelsea, May 4. Nearly all the singers heard were professionals and hence the fine audience had a treat. Those who participated in the program were: Lillia Snelling, Cora Remington, Mabel Picard, Jessie Pamplin, Minnie S. Severance, Mrs. Winifred Mason, Harriet Woodruff, Hazel Wood, Noma Malli, Caroline Magee, Jessie Northcott, Estelle Rose, Annie Brown, Mrs. St. John Duval, Russell Bliss, Herbert Mason, Alfred Child, and William B. Davidson. Charles G. Spross played the piano accompaniments. Miss Snelling is a member of the Metropolitan Opera House Company. Miss Mali, a member of the Manhattan Opera House Company. Miss Remington is the solo soprano at the Fifth Avenue Baptist Church. Miss Picard has made a reputation in Canada as a choir and concert artist. Miss Rose has been heard with success at lecture-recitals under the auspices of the New York Board of Education. Mrs. Mason is soloist at the First Church of Christ, Scientist, in Brooklyn. All that makes singing an art was illustrated by these vocalists. The program proved unusually attractive.

Frederick Gunther, the baritone, is back in New York from his trip to the West with the Metropolitan Opera Company, of which he is a member. The company filled very successful engagements in Chicago and Pittsburgh.

Amy Whaley, the talented soprano, sang with much success at the recent concert given at Carnegie Hall by the Amicitia Amateur Band. After an aria from "The Barber of Seville" (Rossini), the singer was recalled and compelled to add an encore. The band numbers included works by Sousa, Tschaiakowsky, Rubinstein, Lacombe, Godfrey, Pryor and Luders. Sousa's new march, "Fairest of the Fair," and Pryor's concert waltz, "The Love Kiss," were received with prolonged enthusiasm. James F. Boyer is the musical director of the band.

#### Busoni Engaged by Mendelssohn Choir.

Ferruccio Busoni, the great pianist, who is to make a tour of this country next season, has been engaged for the festival which the Mendelssohn Choir of Toronto will give next season. Busoni's appearance is to be on the night of February 3 (Mendelssohn's birthday), 1910. The choir will be directed by Dr. A. S. Vogt, and the Theodore Thomas Orchestra, of Chicago, under the leadership of Frederick A. Stock, will assist at the festival, which will last for three days.

#### Cornell Pupils' Recitals End.

The active chronicler of the series of a dozen or more solo recitals by artist-pupils of Alfred Y. Cornell, given within a period of three months just past, found Chamber Music Hall filled on the occasion of his final recital, the evening of May 14. A program of sixteen solo numbers gave opportunity to the singers to show voice, method and all round ability to sing, and the way they did it delighted even the concert weary scribe. Six of these young singers occupy positions in prominent churches, which is proof sufficient that Cornell pupils attain something worth having. These are Edith C. Frantz, contralto of St. Andrew's P. E. Church, East Orange; Hazel Hatfield, contralto St. Peter's Church, Jersey City; Samuel P. Brown, bass of Embury M. E. Church, Jersey City; Williams St. John, of the Memorial Presbyterian Church, Brooklyn; Richard C. Campbell, tenor of Calvary M. E. Church, Harlem; and Forest Lamont, tenor of Clinton Avenue Congregational Church, Brooklyn. In the program printed below will be found all manner of vocal music, in four languages—English, German, Italian and French; standard lieder, celebrated songs by Schumann, Rubinstein and others; operatic arias for both men and women; and the ease of enunciation, the quite "professional" aplomb consequent on the knowledge that the singer knew the music and how to sing it—all this placed the program and its interpretation away up in the category of high achievement. With Mr. Cornell at the piano there is never a hitch in the accompaniment, for he is an expert; there was none of the bungling pianistic fussiness which is heard at some teachers' pupils' recitals. This rounded out the evening, so that the twenty-seven song numbers gave pleasure throughout. The program:

Ah! Rendimi (Mitrane).....	Rossini
Florence Pretzelcher.	
Wie Melodien zieht es Mir.....	Brahms
Ich Grolle Nicht.....	Schumann
Love is a Sickness.....	Horatio Parker
Rolling Down to Rio.....	Edward German
Samuel P. Brown.	
Cavatina (Carmen).....	Bizet
Ernestine Wyckoff.	
Aus meinen grossen Schmerzen.....	Frank
Er ist gekommen.....	Frank
Im Herbst.....	Ferni
Edith C. Frantz.	
Nymphs and Fauns.....	Henri Benberg
Caroline Reinhardt.	
From A Cycle of Life.....	Landon Ronald
Prelude.	
Down in the Forest.....	
Love, I Have Won You.....	Williams St. John.
He is Good (Herodiade).....	Masseurt
Carrie Ryan.	
O Mio Fernando (La Favorita).....	Donizetti
Sara Gru.	
Shadow Song (Dinorah).....	Meyerbeer
J. Eva Rice.	
Sapphic Ode.....	Brahms
Der Asra.....	Rubinstein
Autumnal Gale.....	Grieg
Hazel Hatfield.	
The Dove.....	Landon Ronald
'Tis June.....	Landon Ronald
Katherine Rhodes.	
Aria—(Queen of Sheba).....	Gounod
Richard C. Campbell.	
Adieu Forests—(Jeanne D'Arc).....	Tschaiakowsky
Margaret Bell.	
Das Kraut Vergessenheit.....	Von Flieitz
Morgen-Hymne.....	Hensel
Gilbert O. Ward.	
Arie (valse)—(Romeo and Juliet).....	Gounod
Florence Serene.	
Cujas Animam—(Stabat Mater).....	Rossini
Forest Lamont.	
Mr. Cornell at the piano.	

#### Lillian Wadsworth Piano Recital.

Messrs. Hein and Fraemcke, directors of the New York College of Music and of the New York German Conservatory of Music, have in attendance at these institutions several students who are far beyond the pupil stage. Among these is the youthful Lillian Wadsworth, pianist, who has heretofore been heard with large orchestra in the concert in Carnegie Hall, playing Liszt's "Hungarian Fantasia" and similar works. May 14 she gave a recital at College Hall which included on the program such pieces as the toccata and fugue, Bach-Tausig; the "Waldstein" sonata; "If I Were a Bird," Henselt, and the "Blue Danube Waltz," arranged by Schulz-Evler. The way she plays these pieces must be heard to be appreciated, for the young girl has strength of finger and wrist, a warm and brilliant style, and a remarkably retentive memory. Applause and flowers came to her in large quantity, and Mr. Fraemcke is entitled to due meed of praise for her artistic development. May 21, at 8:15, there will be a junior class concert at College Hall, and the general public is invited.

The management of the Vienna Volks Opera is to be changed; Rainer Simons will retire as impresario, and Heinrich Goltinger and Karl Weinberger are to divide the responsibilities of that position.



## WILLIAM C. CARL Organ Concerts WESTERN TOUR IN JUNE

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## GRAND OPERA IN BRONX.

Sung in Good Italian, Too, with Competent Principals, a Skilled Conductor and a Fine Chorus and Orchestra—Seats, One Dollar, Seventy-five Cents, Fifty Cents and Twenty-five Cents.

Standing room was at a premium Monday night, May 17, when a season of grand opera by the Italian Grand Opera Company was opened at the Metropolitan Theater, 142d street and Third avenue, Borough of the Bronx.

With Gustav Hinrichs as the musical director, the chorus made up of members of the Metropolitan Opera House choristers, and one of the principals a star member of that company, together with a selected orchestra, readers of THE MUSICAL COURIER will understand that this is an aggregation that merits consideration, even if the prices range only from 25 cents to \$1. Everybody likes to earn an extra dollar in vacation time and that is why the foundation for this season of summer opera in the Bronx is so excellent. But more than that, the principals are unusually competent. Several of them are worthy of the Metropolitan or Manhattan Opera Houses, and it will not occasion much surprise if they end their New York appearances by singing in either of those high priced auditoriums. The opera for Monday night was the good old standby, "Il Trovatore." This was the cast:

Leonora ..... Lina Bartozzi  
Azucena ..... Katherine Fleming  
Jocuz ..... Matilda Reis  
Manrico ..... Signor Ferrara

Count di Luna ..... Signor Arcangeli  
Ferrando ..... Herbert Watrous (of the Metropolitan Opera House)

The familiar arias aroused the greatest enthusiasm and principals and conductor were obliged to respond to endless curtain calls. There were no hitches to delay the performance, such as often mar the first nights at the aristocratic temples of opera. Miss Bartozzi, as the unfortunate Leonora, has a beautiful voice, pure, brilliant and sweet. That she was trained in the best school of bel canto is certain. Signor Ferrara is another artist who is going to make his mark in New York. He has a fine voice and much ability as an actor. Signor Arcangeli, as the Count di Luna, and Mr. Watrous, as Ferrando, were both exceptionally well cast and added to the general vocal triumphs of the night. Madame Fleming once more proved herself a highly capable artist, singing with beauty of tone and making the most out of the role of the gypsy mother. Mr. Hinrichs has earned one more victory, for he never did better work. More details will be published later.

"La Traviata" was sung last night (Tuesday) and these two Verdi operas will be alternated throughout the week. Next week "Faust" and the double bill consisting of "Pagliacci" and "Cavalleria Rusticana" will be given.

### MUSIC IN TORONTO.

Toronto, Canada, May 14, 1909.

President Falconer in a recent address suggested the probability of a chair of music being created in the University of Toronto. A large organ for Convocation Hall was also spoken of.

The Toronto String Quartet concluded the season with a supplementary concert, May 4, in Conservatory Hall. The Quartet, which is taking a prominent place among the musical activities of our city, played with admirable unanimity and delicate nuance the Grieg quartet, op. 27; Rautenkecker's quartet in C minor, and numbers by Raff, Glazounow, Schumann and Schubert. Margaret McCoy, soprano, assisted.

Among the many choir concerts especial mention should be made of the selections from Gounod given at the Walmer Road Baptist Church, May 4, under the direction of W. F. Pickard, and the program of compositions by Dr. Edward Broome given at the Jarvis Street Baptist Church last evening.

The Schubert Choir has decided to bring Pair and the Pittsburgh Orchestra here next season, when Bach's "Passion" will be produced. The Mendelssohn Choir will again be associated with the Theodore Thomas Orchestra.

Dr. Charles Harris, who arranged the tour of the Sheffield Choir, which resulted so successfully last year, has invited the Leeds Choir to visit Canada next season.

Two recitals, which filled to overflowing the concert hall of the Toronto College of Music, were given by Manie

McDonald, pianist, and Eveline Ashworth, soprano, May 4 and 5. Both of these accomplished performers are pupils of Dr. Torrington.

A pupils' recital, reflecting the capable and artistic vocal training of Arthur Blight, was given in the theater of the Normal School May 4. Those taking part were: Misses Morrison, Watson, Nielson, Graham, Richardson, Doherty and Wilson, and Messrs. Stanley, Brooker and Walker.

Rubina Forfar, a charming young pupil of W. O. Forsyth, director of the Metropolitan School of Music, played, April 29, a comprehensive program of numbers by Chopin, Mendelssohn, Jadassohn, Schubert, Grieg and Moszkowski with a warm musical touch, which is characteristic of all Mr. Forsyth's pupils.

ELIZABETH BLAKELEY.

### Tecla Vigna, Successful Vocal Teacher.

One of the prime elements in the success of a voice teacher is the personal magnetism and general attractiveness which wins and holds pupils. Tecla Vigna is endowed with this advantageous quality to an extraordinary degree. She has been eminently fortunate in gathering around her students with real voices. This fact was strikingly demonstrated at the Odeon in Cincinnati on the evening of May 12, when in addition to an imposing series of opera scenes a novel feature was presented in the shape of a chorus of women's voices to the number of fifty-five. This was the salient feature of this particular concert. Under the capable and scholarly leadership of Edwin W. Glover and supported by a small orchestra, the ladies sang with a fullness and a warmth of tone, a precision and surety of attack and phrasing, and a correctness of musical

comprehension which made these choruses not only unique, but charming. The first was a fine piece of religious music not hitherto known in Cincinnati, a "Salve Regina" by Vollbach. The middle of the program was given over to the fascinating spinning scene from Wagner's "Flying Dutchman," with the solos of Senta, Mary and Eric. At the close that powerful and tragic scene, "The Cloister Gate" of Grieg, was sung with telling effect.

Helena Morris was the Senta; Amanda Maull the Mary, and Hoogaard Nielsen the Eric.

The soloists in the "Cloister Gate" were: soprano, Mrs. Thomas Fay; contralto, Tirzah Graessle.

Miss Graessle also contributed earlier in the evening a fine interpretation of the difficult recitative and aria from Handel's "Semele," "Iris Hence Away," which is in the minds of all Cincinnatians of the older generation associated with the May Festival fame of Annie Louise Cary. One of the gems of the evening was a pliant and airy



TECLA VIGNA.

presentation of the "Shadow Song" from "Dinorah" by Mrs. Clark Davis. Miss Monica Sutkamp achieved a veritable triumph with her singing of the celebrated cavatina, "Ah Fors e lui," in which the thrilling duet phrases of Armond were given by Mr. Nielsen. The only male singer of the company was Hoogaard Nielsen, but he was a host in himself. He gave with rich, genuine tenor voice and excellent artistic ability the magnificent dramatic love soliloquy from "La Gioconda," "Ciel e Mar."

The program was opened auspiciously by a refined delivery of "Non mi dir," from Mozart's "Don Giovanni," sung by Augusta Clark. The time immemorial grand prayer from the "Robert the Devil" was sung with fervor and beautiful effect by Hazel Hawkins. The cavatina "Tacea la notte placida" was sung well by Corinne E. Stevens. Arabella Merrifield sang with a full, noble voice and impressive effect the sad but most beautiful apostrophe of Sappho to her harp, as put to music by Gounod. The famous prayer and scene from Weber's "Der Freischütz," was sung by Lula Kindelberger, with an effect which roused a storm of applause. Schubert's sublime song in adoration of God, "The Omnipotence," was given with phenomenally large sonority and effect by Amanda Maull, who has one of the most exceptional of contralto voices. Miss Vigna has been in Cincinnati twenty-six years, and during that time has given many excellent concerts with her students, but never before one so interesting and conclusive in all respects as this.

She had the competent assistance of Mr. Glover as chorus director; Henry Froelich, concertmaster; Charles Young, piano accompanist, and Helene Summey, organist.



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New Yorker Staats-Zeitung: Georg Krüger is an interesting pianist, who showed in Beethoven's sonata that he does not belong to the ordinary set.

The New York Times: Mr. Krüger played Bach's A minor prelude and fugue clearly and substantially. His technic is considerable and he has good qualities of tone.

New York American: The Rubinstein Etude in C major was played with terrific speed, every note being clear cut and the expression faultless.

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## ILLINOIS MUSIC TEACHERS' CONVENTION.

DECATUR, ILL., May 15, 1909.

The twenty-first convention of the Illinois Music Teachers' Association opened Tuesday evening, May 11, at the James Millikin University assembly hall, which was completely filled with an enthusiastic audience when Mayor Borchers appeared to deliver his address of welcome, in which he said he felt honored and only regretted the association had not held a convention here before. He extended the welcome of the city to the Illinois Music Teachers' Association, to which Theodore Miltzer, president of the association, responded, thanking the Mayor for his welcome and expressing his appreciation in behalf of the association. The concert of the evening was given by Hedwig Nurnberger, contralto; Hugo Kortschalk, violinist, and Henriot Levy, pianist, all of Chicago. Mr. Levy and Mr. Kortschalk opened the program with the Richard Strauss sonata, op. 13, for piano and violin, which was admirably played. Later both artists were heard in soli, and delighted their audience, as did Miss Nurnberger, who has a very pleasing contralto voice.

Wednesday forenoon at 8.30 a meeting of vice presidents was held. At 10 o'clock a paper on "Music in its Relation to the University" was read by Peter C. Lutkins, of the music department of the Northwestern University. Mr. Lutkins' paper was very interesting and to the point, and contained some well chosen points, which he knew how to deliver with good effect. This same morning heard the paper prepared by one of the Chicago critics.

Mrs. Sturkow-Ryder, pianist, and Dr. Carver Williams, baritone, were on the program for a joint recital scheduled for 11, but Dr. Williams was unable to be present, and the burden of the recital fell on Mrs. Ryder's shoulders. She played with great spirit and fine conception.

The Wednesday afternoon session was held in Powers' Grand Opera House. Lester Bartlett Jones opened the program with a paper on "Some Neglected Uses of Music," in which he said music was not generally loved enough and told of the advantages to be gained from it, saying in part: "Music should form a certain part of every man's life." Mr. Jones is a very fluent talker, and at the close of his paper the audience applauded vigorously. The only thing the writer objected to in Mr. Jones' resume was his saying that "whether at the dance, in the saloon, or at the horse races music is required." Perhaps the writer's ethical ideas on what constitutes music is all askew, but if he can work the thing right, he thinks he shall read a paper himself on "Places where Music (capital M, please) should be neglected."

Perhaps the event of the afternoon was Paolo Gallico, the well known Italian pianist of New York, whose every number held his audience intensely interested.

Following the piano recital, Anna Shaw Falkner, of Chicago, gave a stereopticon lecture on "Parsifal," assisted by Max Obendorfer, of Chicago, at the piano. The lecture was late in getting started, and consequently much detail talk had to be omitted. It was a very interesting lecture, however. Miss Shaw showed some scenes from and talked on the life of Wagner, of his early struggles and exile and of his great achievements and lasting fame.

Wednesday evening the assembly hall at the James Millikin University was filled to standing room, the occasion being the appearance of Mary Angell, pianist; Luella Chil-

son-Ohrman, soprano, and John B. Miller, tenor, all of Chicago. Miss Angell's appearance was greeted with a storm of applause. Her playing is a delight to the musical sense and her personal beauty to the aesthetical sense. Her tone, phrasing and technique are absolutely wonderful. Mrs. Ohrman also met with a hearty welcome. She possesses a beautiful soprano voice of fine quality and her phrasing is exquisite. Mr. Miller was given a hearty welcome, and his work showed an excellently well cultivated voice of full round power.

Thursday evening, at the First M. E. Church, the program was opened by Maurice Rosenfield, of Chicago, who read a paper entitled "Piano Technique." Mr. Rosenfield, who has a fine delivery, spoke of the different methods to be used in practice, and his article was highly interesting, instructive and was well appreciated. D. C. Clippenger, of Chicago, followed with a paper on "The Singer's Problem," a well voiced affair, which tended to show that there are just as many and just as good musicians today as there were more than a century ago. He lauded the musicians of today, and his paper called forth deserved applause. The reading of these two papers was followed by Margaret Widenham, pianist, and Walter Stafford, violinist, of Jacksonville, who played the sonata in A major (No. 3 by Cesar Franck, with good style and finish.

Thursday afternoon Harold Henry, of Chicago, was heard in recital. The program was a very interesting one, and while at times the tone quality was lacking, Mr. Henry played with fine style and his facility and artistic phrasing were superb.

At the concert Thursday evening, Maud F. Bollman, soprano, of Rockford, and Mr. and Mrs. Herbert Butler, of Chicago, were heard as the soloists. Mrs. Bollman possesses a voice of fine quality, and all her numbers were heartily applauded. Mrs. Butler's playing was thoroughly enjoyed. Mr. Butler draws a good tone, although his playing lacks, at times, in magnetism.

Friday's program was opened at the First M. E. Church by the reading of a paper by Harold Maryott on "Public School Music," followed by a paper "Native Music of the American Indian" by Harold A. Loring, of Galesburg. Both papers were very interesting, though the writer cannot say he sees much in the Indian as a musical proposition or his wigwam or warpath leitmotives. It looks like much good material gone to waste. Personally, the writer would send it into the waste basket.

At two o'clock, after another paper was read, Arthur Dunham, F. A. G. O., of Chicago, assisted by Lucile Stevenson-Tewksbury, also of Chicago, were heard in a joint recital. Mr. Dunham's playing stamps him as an artist, and he was repeatedly encored, and was obliged to play a double encore. Mrs. Tewksbury also received her share of appreciation.

At the evening and concluding concert William H. Sherwood, the pianist, was heard in recital. Mr. Sherwood's playing was more than appreciated, especially in the Liszt-Hungarian rhapsodie. The Rommeiss-Tewksbury Quartet of Chicago assisted at this concert.

The twenty-first convention of the Illinois Music Teachers' Association was the most successful, both musically and financially, in the history of its conventions. The

next convention will be held at Bloomington the second week in May in 1910.

The following officers were elected for the ensuing year: President, Theodore Miltzer (Chicago, re-elected); vice president, T. L. Rickaby, Springfield, Ill.; secretary and treasurer, H. O. Merry (Lincoln, re-elected). Program committee: O. R. Skinner (Bloomington, re-elected); Maurice Rosenfield (Chicago, and third member to be appointed by the president. Auditing committee: E. Lederman (Centralia, re-elected); Dora Louise Mertz (Carbondale, re-elected), and O. V. Shaffer, Danville.

Special mention should be made of Mrs. Sturkow-Ryder, who was the soloist of the Wednesday morning concert, and who was the accompanist on all the programs. She possesses superb personal magnetism and plays with much warmth and temperament.

Joseph T. Leimert, of Chicago, gave a banquet Wednesday evening to the delegates and county vice presidents, and the artists, or as many as were in Decatur on Wednesday. The guests of honor were Mary Angell, Luella Chilson-Ohrman, Mrs. Sturkow-Ryder, Paolo Gallico, John B. Miller, and Lester Bartlett Jones and Theodore Miltzer. Covers were set for twenty-eight, and after the banquet solos were in order by the guests of honor. Every one enjoyed himself or herself and voted Mr. Leimert a capital host. Those present were, of Decatur: H. H. Kauper, Edward Clark, Mary Clark, Mrs. C. A. Burks, Mrs. Loos-Tooker and Juinita Bullard. Mary Angell, Luella Chilson, Mrs. Sturkow-Ryder, Myrtle Henry, Mrs. Coulter, F. L. Ryder, John B. Miller, H. S. Perkins, B. T. Safford, Theodore Miltzer, and Lester Bartlett Jones were the Chicago guests. Paolo Gallico and Robert E. Redgate, of New York City. T. L. Rickaby, Mrs. R. B. Lord, Mrs. Dr. Prince, Mrs. Tiffany, Mary Hudson, of Springfield. H. W. C. Daab, of Muncie, and H. O. Merry, of Lincoln, Ill.

R. E. R.

### MUSIC FESTIVAL IN NASHUA, N.H.

NASHUA, N. H., May 15, 1909.

With a concert by the music class of the Nashua High School, Nashua's eighth annual May Festival began Thursday evening at the City Hall. An excellent program was given and the concert was a grand success, thus again proving, as for years past, that much musical merit exists in the school. The program consisted of the dramatic cantata, "The Crusaders," and a few miscellaneous numbers by the soloists, the orchestra and the chorus. The chorus is composed of 175 voices. The soloists were Caroline Hudson, soprano; Cecil James, tenor, and Reinold Werrenrath, baritone. Helen B. Ward was the pianist and E. G. Hood the conductor. Carl W. Blaisdell was concertmaster of the New Hampshire Festival Orchestra.

"The Crusaders" is one of the most powerful as well as beautiful of modern cantatas. It was composed for performance in Copenhagen by Neils W. Gadé in 1866, and ten years later was produced at the Birmingham, England, festival, under the composer's direction. It is divided into three parts, and its story may be told in a word. The theme is the same as that which Wagner has treated in "Lohengrin" and "Tannhäuser"—the conflict of the human soul with the powers of darkness, sensual beauty and sorcery, and its final triumph. It is the story of the temptation of Rinaldo d'Este, the bravest of the Crusaders, by Armida and her sirens, who at last call upon the Queen of Spirits to aid them in their hopeless task; the thwarting of the powers of evil, and the final triumph before Jerusalem. The characters were: Rinaldo, Cecil James; Peter the Hermit, Reinold Werrenrath; Armida, Caroline Hudson; Crusaders, High School Chorus. Part second included:

Primavera ..... Saltin  
Fond Heart, Farewell..... Fox  
Mr. James.  
The Mice and the Trap..... Kohler  
Joyfully the mice are playing around the trap; now, braver than the rest, ventures into it and begins to gnaw, the trap snaps and away scamper the mice.  
Orchestra.  
Yesterday and Today..... Sprime  
The Lark Now Leaves His Wat'ry Nest..... Parker  
Miss Hudson.  
Love Me Not..... Seethy  
Danny Deever..... Danroch  
Mr. Werrenrath.  
Waltz Chorus from Faust..... Gounod  
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CHICAGO, Ill., May 15, 1909.

Madame Schumann-Heink, the eminent contralto, who arrived in New York from Germany last Tuesday, will positively sing Artists' Night, June 4, at the North Shore Music Festival in Evanston. Although reports have been published to the effect that her health is not what it should be, assurances have been made that she will appear without fail.

Augusta Cottlow was heard in recital before the Quadrangle Club in its beautiful club house at Fifty-eighth street and Lexington avenue, May 14. Miss Cottlow's program was one of the cleverly apportioned type as follows:

Organ prelude and fugue, D major, (Arranged for the piano by Rosen.)

Nocturne, E sharp minor, No. 8, Schumann  
Berceuse, op. 37, Chopin  
Ballade, F major, op. 38, Chopin  
Scherzo (from Sonata Tragica), MacDowell  
An Old Love Story (Fireside Tales), op. 6, MacDowell  
Polonaise, E minor, op. 46, No. 12, MacDowell  
Clair de Lune, Debussy  
Prelude, A minor, Debussy  
Bacchante, G minor, op. 16, No. 4, Rachmaninoff  
Tarantelle, Venice and Naples, Liszt

The audience, which was made up of the higher social and literary classes which have the Chicago University as a nucleus, was more than enthusiastic in its applause and enjoyment of this very artistic pianist. There are few feminine artists now before the public who play with the charm, the finish, and who possess the ability to create atmosphere, as does this young American.

Christine Brooks, who but recently returned from Europe, where she has been singing with much success, gave a recital in Omaha May 4, when the Omaha Bee said: "Her voice is a dramatic soprano, with which she achieved some thrilling effects." The Omaha Examiner said: "She possesses a rich mezzo-soprano voice of good range and power, and in all her work excellent training and intelligence are evident. Her interpretations are artistic and her climaxes thrilling."

H. W. Owens directed a performance of Handel's "Judas Maccabaeus," May 10, in Kimball Hall. The chorus work was very well presented, the tonal quality, intonation and general artistic contrasts were specially good. It is a difficult proposition though, to give an oratorio with the accompaniment of piano and organ. The difficulty of keeping the two instruments together is not always bridged, and the effect is oftentimes disastrous. Mr. Owens knows his oratorio so well he did as much as could be done to keep his warring forces together, and the two instrumentalists did not entirely destroy the good work of the chorists. Edward Walker was the tenor and sang his

numbers with good understanding and much finish of phrasing.

Alice Genevieve Smith, harpist, will be one of the soloists at the last concert in the educational series that have been given this year by the Knights of Columbus. Other soloists will be Ethel McIntyre, pianist; Louise Xelowski, violinist, and Mae Baker O'Brien, soprano. The accompanists will be Bertha M. Stevens and Miss S. Rieplinger.

Harold Henry presented a very talented pupil, Helen Broeniman, in a piano recital, May 12, in Cable Hall. Possessing a very musical temperament, a very clear and resonant tone production, Miss Broeniman was listened to with interest in the first movements of the Schumann A minor and Grieg A minor concertos, with second piano part played by Mabel Bond, another pupil of Mr. Henry, possessing much musical feeling, and in a Chopin group containing the B minor scherzo, also in two miscellaneous numbers, the "Juggleress," by Moszkowski, and the rarely heard Rubinstein polonaise, op. 14, No. 2. Miss Broeniman gives promise of much greater things, and is already a player of much interest.

Eugene Simpson, the Leipsic representative of THE MUSICAL COURIER, was a visitor to the Chicago office this past week. Mr. Simpson speaks in the highest terms of the splendid work being accomplished by Mrs. Carl Alves, of Leipsic, with contralto voices especially.

Hanna Butler was the soloist for the Germania Club May 9, singing a group of Brahms. Mrs. Butler will sing for the Lake Forrest College, May 14, in a recital program.

Heniot Levy, pianist; Charles Moerenhout, violinist; Robert Ambrosius, cellist, and Ragna Linné, soprano, all of the faculty of the American Conservatory of Music, will give a chamber music concert Saturday afternoon, May 22, in Kimball Recital Hall. The program will consist of the Mendelssohn cello sonata, the Rubinstein trio and a group of selected songs.

The Walter Spry Piano School announces the annual commencement exercises to take place Tuesday evening, June 8, in Assembly Room of the Fine Arts Building. The program will include: Duo, "Homage to Handel"; Moscheles' allegro from the Schumann concerto; first movement from Beethoven's G major concerto; duo, by Rheinberger; rondo from F minor concerto of Chopin, and duo "Mazeppa," by Liszt.

Walter Spry announces a series of educational piano recitals to be given before the pupils of his school next season. Besides representative works from the classical masters, Mr. Spry will introduce quite a number of novelties from present day writers.

Effie Allinson Hepler, a pupil of Emil Liebling, was heard in recital in Kimball Hall May 14.

Leon Marx will give several private musicales in Northern Michigan this summer, and in June he will play in Harbor Springs and Harbor Port.

The Mary Wood Chase School of Artistic Piano Playing will hold a summer season during May, June and July. In May a series of five recitals will be given by pupils of the various grades, the assistant teachers and artist pupils. Cards will be mailed to any one desiring definite data on the dates of these recitals, the programs for which have been all arranged and cover a vast and charming array of piano compositions. The normal course under Miss Chase's direction will have the usual high standard of pedagogic excellence. Miss Chase is a recognized authority on progressive teaching methods, teachers

prepared by her are in greater demand by schools and agencies than can be supplied. State universities and other progressive institutions are sending members of their faculties to the director for training, in order to introduce her teaching methods into their piano departments. The pupils of the director come not only from nearly every State in the Union, but also from Canada and other foreign countries. The faculty is composed of teachers specially trained and selected by the director to present her teaching methods in systematic order. Miss Chase will leave in August for a month's visit to Yellowstone Park.

The forty-third annual commencement of the Chicago Musical College will take place at the Auditorium Theater, Tuesday evening, June 15. Beside the usual commencement exercises and presentation of the diamond and gold medals, to particular members of the graduating class, a concert of unusual merit will be given with full orchestra accompaniment. The graduates number a total of 338, including 28 post-graduates; 156 graduates of the various departments of the college, and 158 graduates in the teacher's certificate class.

Ragna Linné will leave Chicago about August 1 for a few weeks at the sea shore, and later Madame Linné will visit the Southwest to inspect some land she recently purchased in that locality.

Arthur Burton will teach through June and July, and will then leave for a two weeks' vacation in Northern Michigan, and later Mr. and Mrs. Burton will visit Boston and New York.

Mrs. Theodore Worcester will spend most of the summer at Isle Royale, Lake Superior, resting and preparing for next season's work, which will include some recitals in the South and East, an appearance with the Chicago Woodwind Choir, a joint recital with Bruno Steindel, cellist, and return engagements at several schools, where engagements were filled this season.

The Gottschalk Lyric School will hold a normal session, during July and August. Oscar Deis, the talented young composer, a former pupil of Bernhard Ziehn, and for the last two years a student abroad, in Berlin, will have charge of the piano and theory department.

The American Conservatory Students' Orchestra gave its second concert of the season May 11 at Kimball Recital Hall, under the direction of Herbert Butler. The performance of the various numbers was of unusual excellence. Special mention should be made of Ruth Ray, a little miss of eleven summers, whose violin playing was of surprising perfection. Saturday afternoon, May 8, sixteen advanced pupils of the violin department of the American Conservatory gave a violin recital in Kimball Hall. The last of the eight post-graduate piano recitals of the American Conservatory took place Wednesday, May 12. The annual examinations began Thursday, May 13, and will continue to June 1.

Harold Henry will spend the month of August among the lakes in Northern Michigan, and later a week or so in Colorado. During June and July Mr. Henry will teach exclusively at the Cosmopolitan School. Mr. Henry will give an evening recital at the Michigan State Teachers' Convention June 30, and July 6 a recital in Mandel Hall.

Allen Spencer has arranged to reduce his teaching time to two days a week during June and July. In July Mr. Spencer will conduct a one week normal course at the Academy of Our Lady, and in August, accompanied by Mrs. Spencer, a trip will be made through Canada.

Marie White Longman will leave Chicago about June 1 for her new summer home, just completed, in Michigan.

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where, with her husband and little daughter, she will remain until about October 1.

Mrs. Stacey Williams will spend the summer with her family in Beloit, Mich.

Helen Buckley will end her season's work June 3, and will then leave for the mountains in the West, where she will remain until September. Miss Buckley has had a very busy season, both in concert work and with her teaching at Kemper Hall, Kenosha.

Leon Marx will leave for Bay View, Mich., in July, where he will have charge of a series of musicales and a large class of violin pupils, many of them going with him from Chicago, and also where he will organize an orchestra which will meet daily for rehearsals. This will be Mr. Marx's sixth consecutive season at Bay View.

The Walter Spry Piano School announces a summer normal course for teachers, to begin June 21. The instruction will be by private lessons, and include courses in fundamental training, the Faellen system and general teaching material.

EVELYN KAESMANN.

#### MUSICAL WINNIPEG.

WINNIPEG, Manitoba, May 11, 1909.

"The Merry Widow" Company, under the management of Henry W. Savage, is at the Walker Theater this week. Next Monday the Boston Opera Company will open a three weeks' engagement with "Trovatore." In June Joseph Sheehan plans to give grand opera at the Walker.

May 1 an interesting pupils' recital was given by E. N. Kitchen, one of Winnipeg's most popular piano teachers. He has a number of artist pupils before the public, and their efforts are always artistic in temperament and technique. Among them may be mentioned Edith Johnson, Miss Rutherford, Miss Cross (organist of Wesley Church), Miss Fillmore and others. Compositions by Chopin, Weber, Tchaikowsky, Raff, Rubinstein, Bach, Hummel, Henselt, Leschetizky and Liszt were on the program.

Louis Perzinger, the violinist who played with the Minneapolis Orchestra here recently, has become popular in Winnipeg. He is a graduate of the Leipsic Conservatory of Music (pupil of Becker). Later he studied at Godinne, Belgium, with Ysaye. He has played at recitals in London, Berlin, Leipsic, Brussels and Liege. For a time he filled the position of concertmeister with the Blüthner Orchestra in Berlin, and he taught for a while at the Imperial Academy of Music in that city.

A fair sized audience greeted Edith Miller, the Canadian contralto, and her assistants, Alfred Heather, tenor; Thorpe Bates, baritone, and Maud Bell, cellist, at the concert given at the Walker Theater May 8.

R. F. O.

#### Goodson to Sail for England Saturday.

Katharine Goodson, the English pianist, and her husband, Arthur Hinton, will sail May 22 on the steamer Baltic, arriving in London the last of the month. After touring for ten months in Australia and America Miss Goodson returns to her London home for a rest, taking, however, a small class of pupils until October. October 25 she will open her autumn season at the London Symphony concert, in Queen's Hall, under the baton of Dr. Hans Richter, remaining in England until Christmas, when she will start on a tour of Holland and Germany.

#### Rosina Lhevinne, Gifted Pianist and True Helpmate.

Rosina Lhevinne, wife of the distinguished pianist Josef Lhevinne, is a gifted pianist and a true helpmate. Like Mr. Lhevinne, Madame Lhevinne has the fine sensibility that shrinks from notoriety, or anything that is not legitimately artistic. She was something of a prodigy, for her musical studies began at the age of six. The child's name was Rosina Bessie. Fortunately for her, she became the pupil of the great artist who subsequently married her. She also studied with Wassily Safonoff, when he was head of the Imperial Conservatory of Music in Moscow. At the age of seventeen, she startled her family and fellow pupils by winning the gold medal. This was the second time that a girl had won the medal, and it is recorded she was the youngest who had ever captured the coveted prize. Ready for her public debut, she was appointed to play at a concert directed by Mr. Safonoff. On this occasion, the rarely talented young lady played the Chopin concerto in E

minor, and each rejoices in the happiness and success of the other.

During this and other seasons in America, the Lhevinnes have given ensemble concerts, and needless to state, more such appearances will be demanded when they make another visit to this country. Madame Lhevinne has also given recitals alone.

Some press notices follow:

One of the most diverting and artistic piano recitals of this multi-varied season was given at Orchestra Hall yesterday afternoon by Josef Lhevinne, assisted by Rosina Lhevinne. The third and last recital of this sterling pianist here this season surpassed all of the others by reason of its high standard interest and the artistry of its revelation. His playing of Brahms' sonata, op. 5, F minor, in all five movements appeared to satisfy the audience immensely, both from the technical and emotional viewpoint. In contrast to this heavy accomplishment he gave two Chopin selections—nocturne, op. 62, B major, and valse, op. 42, A flat—with such lightness, grace and resiliency that he was several times recalled. He finally responded with a Chopin selection in B minor, op. 25. He made this famous work, rich in octaves, sound as if its maze of difficulties were as easy as play. The third portion of the program introduced selections for both pianos and M. and Mme. Lhevinne in Chamade's "Le Matin," and a gavotte by Raff. The accomplished consort of Josef Lhevinne plays with the same ease and finish that qualifies his work, and the musical thought transference on this occasion was so exact and delicate in its balance and the technique so similar that it was difficult to believe that two players were giving the finest values of expression to the reading—no such ensemble playing has been heard here this season. Recall after recall followed this triumph of artistic camaraderie until Mr. and Mrs. Lhevinne returned to the twin instruments and played Arensky's first suite. Among the other numbers played in equally brilliant fashion by Mr. Lhevinne were: "Paganini Etude," Liszt's two selections by Poldini; Grieg's nocturne in A major; Scriabine's prelude for the left hand and the Schütz Strauss variations on the "Blue Danube."—Chicago Daily News.

When Madame Lhevinne played in a joint recital with her husband on March 14, she was limited to the second part of a simple little suite by Arensky of an ordinary example of salon music and Mr. Lhevinne in husbandly consideration played with his piano lid closed, so that one had little chance to judge of Madame's capabilities. Yesterday afternoon, however, there was nothing to distract the eye or ear and one could judge of the true art of the plump, pretty little Russian. She played an arrangement of a Beethoven fugue by Saint-Saëns, a sonata by Chopin and several pages from the albums of Schubert, Schumann, Liszt and Scriabine. Lhevinne had declared that he felt in love as much with the playing as the personality of Rosina Bessie, when they met in Safonoff's Conservatory in Moscow, and where there is so much romance, how can criticism come in? Let it be said—and said truthfully—that Madame Lhevinne, the pianist, like Madame Lhevinne, the person, has good tone, an ingratiating style and abundance of vivacity. The house was comfortably filled and comfortably cordial.—New York American.

One of the musical events of the season for New London was the delightful piano recital given at the Lyceum Theater last evening by Rosina Lhevinne, wife of Josef Lhevinne, the world's famous Russian pianist, who has made three appearances in this city, each time with increasing success and appreciation on the part of its music lovers. Madame Lhevinne gave a fair sized house a real treat. Her numbers were enthusiastically applauded and at the close of the program she was obliged to respond to an encore. Madame Lhevinne's interpretation of such masters as Beethoven, Chopin, Schubert, Tausig, Schumann and Liszt is truly remarkable and captivating. No female performer surely can excel her in beauty of tone and sweetness of expression. Technique she has developed to a degree of artistic expression and what she lacks in power of execution from sheer lack of strength she compensates by putting into her art the whole soul of a woman of exquisite refinement and culture backed by musical education that can hardly be excelled. The recital program was selected so as to give the performer a good opportunity for interpreting. It began with Beethoven-Saint-Saëns, fugue, C major. The second number was Chopin's sonata, B minor, op. 58, comprising four movements, Allegro maestoso, Scherzo Molto vivace, Largo and Finale, Presto ma non tanto. This number was rendered with a peculiarly soothing effect.—New London, Conn., Telegraph.



MADAME JOSEF LHEVINNE.

minor. Her success was instantaneous. Later she played in Moscow again, this time at a concert directed by Arthur Nikisch, her number being the Henselt concerto in F minor. After the second triumph, she made a tour of Russia and everywhere was hailed as an artist of highest talent and training.

When César Cui heard the fair pianist he was so impressed that he immediately wrote some pieces for her. Her playing is characterized by a winsome romanticism, poetical insight, brilliant technique and intelligent phrasing. It is the playing of one who is born for her art.

After Josef Lhevinne married his charming pupil, the musical pair made a tour of France and Germany, and their program of works written for two pianos created an intense furore. This marriage has proven an ideal one, as

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HOTEL NOTTINGHAM,  
BOSTON, MASS., May 16, 1909.

An article concerning the progress in music at Wellesley this year contains the following: "This year the department of music has had a graduate student, who has given all of her time to work in this branch. The number of elections in musical theory continues to increase, and last year reached the number of 155. The chapel music has included seventeen special vespers services, with music by the choir and organ and with outside assistance at Christmas, Easter and the Baccalaureate service."

At a directors' meeting last week of the Boston Opera Company a unanimous vote was passed electing Eugene V. R. Thayer as a director to fill the vacancy caused by the death of B. J. Lang. This resolution was passed "That the directors of the Boston Opera Company wish to record their sorrow at the death of Benjamin J. Lang, and to express their belief that by his decease the world of music and this company have suffered a great loss."

Among those contributing to a very jolly evening at Riverbank Court, Cambridge, last Thursday, were Clara Poole, Jennie Patrick Walker, John Daniels and Earl Cartwright, each a singer of popularity here. Ida Mülle, the clever monologist, who has charmed Boston with her work at the Tuileries during the season just passed, and Warren Richards were also on the list of entertainers. It is said by those fully capable of judging that the singers aroused the listeners to a very enthusiastic state of feeling by their fine singing, Madame Poole giving songs by Bateman, Guy d'Hardelot and Harthan, and her splendid voice delighting every one.

The "Cafe Chantant" to be given in Copley Hall by members of the Professional Women's Club promises to be a most rovel and jolly affair. There will be a "sure enough supper," served à la café, and the participants, who are well known for good work in their respective lines, such as singing, dancing, acting and so on, say that it will positively surpass anything they have yet essayed. Lucia Gale Barber, Bertha Cushing Child, contralto; Bertha Wesselhoeft Swift, soprano; Lilla Viles Wyman, Paul Jones Chute, Ida Mülle, Miriam O'Leary Collins and many

others will do the entertaining, while the audience is attending to the regalement of the "inner man." Julia Ward Howe, Mrs. Francis Lee Higginson, Mrs. Arthur Beebe, Mrs. Lucius Sargent, Mrs. F. R. Sears and Mrs. W. T. Piper are among the patronesses of this affair. May 20 is the date, and it comes on Thursday evening, so please do not forget, all who wish to help along a good thing with your money and presence.

A few lines, scraggly, hurried and penciled, with the characteristic signature of "Lilla Ormond," the contralto, who set sail for Europe from New York yesterday, has reached this office from on board her steamer with "Greetings to THE MUSICAL COURIER." Miss Ormond left here on the Wednesday afternoon train, attended by her young sister, Nellie, and was radiant with anticipation over her long stay in European cities. Many friends, including Mrs. Hall McAllister and her young daughter; her teacher, Charles White, and Mrs. White, who always plays Miss Ormond's accompaniments, and her father "saw her off."

Mrs. Hall McAllister, the progressive and energetic teacher of voice—the former because she wishes art ever to expand, hence has given her patrons of the Somerset Musical Mornings, now an annual event—energetic, because she spares no pains to have her pupils hear the best in art, a fact appreciated by young singers—it is safely assumed will conduct her North Shore musicales the coming summer as in the past. Mrs. McAllister and her children will occupy one of Major Higginson's cottages on his estate at Manchester-by-the-Sea this season.

Lucia Gale Barber has returned from a very successful professional trip to Washington, D. C., where she gave one of her best programs under patronage. Some intimate friends who were allowed to witness this scion of art in her rehearsals prior to leaving for Washington were charmed with the program which she had prepared for the event. It was classical and well arranged, and most beautifully performed by this artist.

A program of songs was tendered to many friends May 13 at the Tuileries by Helen True, soprano, and constituted one of the attractive musical affairs of the season. Liszt's "Du bist wie eine Blume"; "Lass mich dein Auge Küssen," Von Fielitz; "Solweig's Lied," Grieg; "Cavatine" ("Queen of Sheba"); "The Sweetest Flower," Lieber; songs by Arthur Foote, John Beach and Mrs. Beach, and a final group by Dell'Acqua, Hahn and Gounod made up Miss True's numbers. While this young singer has many very essential qualities for good singing, it would be better, it may be kindly said, that her songs lie chiefly in the field of the lyric, as her number from "Queen of Sheba," for example, is one adapted to the larger, nobler, richer elements of voice than Miss True yet possesses, hence for that reason was not satisfying. She, however, was especially charming in the English and German songs, but as French diction is one of the absolute requirements of the singer of today, the beautiful "Villanelle" (Dell'Acqua) and "Si mes vers" suffered for lack of thorough mastery in this direction. Miss True's musical appreciation and delightful simplicity of manner were charming assets in

her favor, and are worthy of emulation, certainly. Arthur Colburn furnished excellent accompaniments, besides playing Chaminade's prelude in D minor.

While Katharine Goodson and her husband, Arthur Hinton, have been touring this country, they suffered the misfortune of having all of the handsome presents given them four years ago at their wedding stolen. Thieves entered their home in London and located the silver in an old Dutch chest which Mr. Hinton had "picked up" in his travels in Holland, and one justly prized by the Hintons, and smashed it literally "all to pieces," taking the contents. The burglary was not discovered until three weeks after it occurred, so it is feared that the much valued silver cannot be recovered. The home had been closed partially only, three Irish servants being left in the wing. These, however, are faithful, and it is in no way thought that they were implicated.

The American Music Society, through its Boston center, announces a concert to be given in Jordan Hall this Tuesday evening. David Bispham and Heinrich Gebhard have offered their services for the occasion, augmented by the Women's Chorus of the New England Conservatory, to be conducted by George Chadwick. A word as to the American Music Society seems appropriate: The organization is only a few years of age, and has struggled with some apparently minor but potent details necessarily, but as it stands for a good thing—namely, the compositions of American musicians—it is bound to live, and eventually flourish, too. The motive, as just stated, is for American composers, but it is generous to the degree that the compositions of European writers are on almost every program. These latter are both new and old, but chiefly the former, so as to observe the comparative merit of American and European writers. That the organization has stimulated better music to be written, there is no doubt. The moving spirit in the start was Arthur Farwell, who has been a strong advocate for such a body to exist in America, and has succeeded. Public interest is invited, and the end and aim are hoped to become a part of the musical trend of this country. The new officers recently appointed, are: President, Percy Lee Atherton; secretary, Mrs. William S. Blake; musical directors, John Beach and George F. Farwell.

J. Bayard Currie will be the soloist of the Faelten Pianoforte School recital in Huntington Chambers Hall next Thursday evening. He will be assisted by other members of the class of 1909 and Carl Faelten.

The following program will be presented:

Sonata, C major	Mozart
Vienna Carnival, op. 26	Schumann
Prelude, C sharp minor	Rachmaninoff
From Woodland Sketches	MacDowell
To a Wild Rose.	
In Autumn.	
Water Lily.	
Polonaise, op. 46, No. 12	MacDowell
Fantaisie Impromptu, C sharp minor	Chopin
Concerto, G minor, op. 25	Mendelssohn

There will also be an extra recital by younger pupils of the school Monday evening, May 17.

Jordan Hall is to be the scene of a very attractive event on the occasion of the production of the opera "Faust," by the pupils of Arthur Hubbard. There will be a chorus of fifty voices and the Boston Festival Orchestra of twenty musicians. In the cast will appear some well known singers, among whom are Caroline Hooker, Mae Kilcoyne, Katharine Roche, and the Hackett brothers, Charles and Arthur, both having beautiful voices, and W. G. Provandie, Vincent Hubbard and Willard Flint. Henri G. Blaisdell will conduct. This production takes place May 27.

E. B. Perry, the blind musician, has been giving recitals in various parts of the South. Mr. Perry has been booked for one hundred dates this season, and has been giving recitals for over twenty-five years. He recently gave a recital of original compositions at the Landon National Conservatory of Music in Dallas, Texas. He and his family will spend the summer at their cottage at Camden, Me.

Virginia Listemann, the soprano, after having a very successful season in Boston, having sung at many private musicales and "at homes," as well as at the larger professional affairs, leaves for Chicago this Monday to fill engagements in Seattle, Wash., San Francisco, Los Angeles and Oakland, Cal. Miss Listemann has enjoyed the

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temporary return to her old home, and has had many charming attentions bestowed upon her and her beautiful voice. It will be regretted by her hosts of friends that Miss Listemann will not be in Boston next season, as she and her distinguished father, accompanied by her mother, will return to their Chicago home, as Mr. Listemann is so highly appreciated in that Western city that he has been offered a very responsible position for the future, and which this artist has decided to accept. Chicago may not furnish exactly the same artistic advantages in all ways that an older city does, but in this case it has expressed a loyalty and unswerving gratitude to Bernard Listemann in return for the many years of musicianship he so faithfully gave it, and shows a courtesy and mark of culture truly admirable. Mr. and Mrs. Listemann will remain in their attractive Jamaica Plain home until August, then repair to the former's new field of duty. The sons, Paul and Franz, both fine musicians and residing in New York, will spend the warm season with their parents here.

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Every summer, about the time when the exact end of the season in Boston comes, and just before the gay life at the many beautiful resorts begins, Jessie Davis, pianist, hies herself away up to cool and restful portions of Canada, where she declares she loves to go for her usual respite, but it is not for long, as her splendid work is in such general demand at the charming musical functions here and there on the North Shore during the height of the season that her stay in Canada is limited. These are some of Miss Davis' dates: May 4, concert for benefit of the Taliha Cumi Home; May 9, Milton; May 15, Wayland, Mass.; May 19, the Copley Society, Boston; May 29, musicale.

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Tuesday and Friday mornings of the month of May are being devoted to song programs by the advanced pupils of Marie L. Everett, each one appearing in individual recitals to which the friends of the pupil singing may come by invitation or upon written request to Miss Everett. Marjorie Bowersock, of Lawrence, Kan., who has a beautiful mezzo soprano voice trained entirely by Miss Everett, announces a soirée musicale in Miss Everett's studio the latter portion of the month. Three of the pupils from the teacher's class are just now closing contracts for some good positions as heads of vocal departments in both the South and Middle West. Miss Everett, as has been her custom each year, will spend this summer with her parents in Wisconsin.

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The New England Conservatory of Music announces for Friday evening, May 21, a concert by the advanced pupils of Josef Adamowski's ensemble class. The program will be as follows: First movement of trio in C minor, Mendelssohn first movement of string quartet in D major, Mozart; Dumky trio, op. 90; Dvorák; scherzo from piano trio in F major, Saint-Saëns; two movements of piano trio, op. 50, Tchaikowsky; first movement of string quartet in C minor, op. 18, No. 4, Beethoven; two movements of sonata for cello in C major, J. S. Bach; two movements of quartet for oboe, violin, viola and cello, in F major, Mozart; finale of piano trio, op. 38, Grieg.

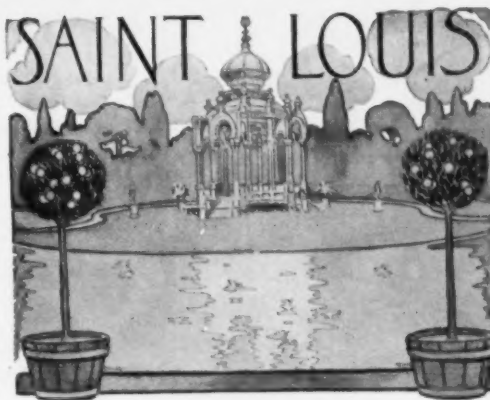
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Lilla Ormond, contralto, and John Beach, pianist, appeared at Miss Chamberlayne's school for girls last Tuesday evening. The large music room was comfortably filled, and it was a very enthusiastic set of listeners, indeed. Miss Ormond distinguished herself by singing a group of French songs so beautifully that one of the editors of that especially erudite publication known as Poet Lore was heard to say: "I almost forgot and thought I was in old France, for it was really a whiff of the language direct, wasn't it?" The songs, "Les Berceux" and "Vous Dansez, Marquise," were gems of artistry, and Chadwick's "Le Danza" was another treat. Several encores were in order, which Miss Ormond sang with the same charm as ever. This artist's personality is unusual; simple and unaffected always. Mr. Beach was at his best in pieces by Schumann, Brahms, Chopin, Scriabine, and others, besides a couple of his own compositions, rhapsodie and "In a Garden," both of which are of worth.

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The annual meeting of the New England Chapter of the American Guild of Organists is announced for May 26.

WYLYA BLANCHE HUDSON.



St. Louis, Mo., May 15, 1909.

Now that the St. Louis season of symphony orchestra concerts has ended, also our festival, the Createore band is now having a short season, and the program for last Sunday evening, May 9, included these numbers: "The Coronation March," by Meyerbeer; overture to "Mignon," by Thomas; "Peer Pynt" suite, by Grieg, and selections from "Traviata." The concert was well attended and was an artistic success.

\*\*\*

The St. Louis Orchestra Club, under the direction of Ludwig Carl, will give its annual concert at Y. M. C. A. Thursday evening, May 20. Marie Olk, violinist, sister of Hugo Olk, concertmaster of the St. Louis Symphony Orchestra, will assist. This club is composed of business men and women of the city who are music lovers and performers. It was originally organized and directed by A. L. Epstein. The officers of the club are: J. C. Walter, president; A. P. Hebard, vice president, and R. L. Durphy, secretary.

\*\*\*

Another musical event of Thursday, May 20, will be the testimonial concert of Julius Silberberg, violinist, and pupil of Victor Lichtenstein, assisted by Selma Althemer, contralto. Mr. Silberberg's numbers will be the Vieuxtemps concerto in D minor, "Rhapsodia Primoust," op. 26, by Sinigaglia, and the second Polonaise brilliant by Wieniawski. Patrons of this event are Sigmund Baer, August A. Busch, Victor Ehling, Charles Galloway, Philip N. Moore, and Charles Stix.

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An organ recital will be given by G. Cochran at the Central Presbyterian Church, Delmar and Clara avenues, next Sunday afternoon, at 4:30 o'clock. Mr. Cochran will present a classical program.

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The Morning Etude held its last open meeting of the season last Friday, May 14, at Becker's Hall. The program is in charge of Jessie Bech Jeffries. "Woman's Work in Music" will be the subject of discussion, with two piano illustrations by Emma Wilkins Gutmann and Jessie B. Jeffries. Vocal and other instrumental numbers as well as recitations will constitute the program.

\*\*\*

A pupils' recital was given at the Sacks School of Music last Saturday evening. Those participating were Helen Gross, Mignon Rosenthal, Mary Israel, Lorine Von Arx, Okla Harris, Robert Huelsick, Karl A. Enich, Raymond Israel, and Oscar Ronecker. The assisting artist was Gladys G. Shifflette.

\*\*\*

Alexander Henneman has just returned from a trip through the southern part of Missouri, where he delivered his triologue at Farmington, Fredericktown, and Festus. Mr. Henneman will shortly make another trip through that section.

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Ernest Prang Stamm announces a pupils' recital to be given by the pupils of the piano department of the E. Prang Stamm School of Music, at the studios, 3642 Lindell boulevard, Saturday afternoon, May 29.

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Victor Lichtenstein, violinist, and George Sheffield, tenor, accompanied by his wife, will spend the summer in Europe. Mr. Lichtenstein's objective point will be Brussels. Mr. and Mrs. Sheffield will go first to London,

then to Paris and Berlin, returning some time in September.

\*\*\*

The Orpheus Club, a recently organized choral organization of sixty voices, under the direction of Arthur Lieber, will give its initial concert at the Avenue Theater in East St. Louis, May 20. The soloists will include P. G. Anton, cellist; W. W. McKenzie, tenor; and Mrs. Oscar Bollmann, contralto.

\*\*\*

The Concordia Seminary students' chorus will give its fourth annual concert May 21 in the Odeon. This male chorus made a very successful tour to Chicago and Milwaukee in 1907, since which time the membership has been increased to two hundred voices, under the direction of John D. Barthel. Amanda Closins-Burhop, pianist, a member of one of the faculties of one of the Chicago conservatories, and Amelia Mueller, dramatic soprano, of this city, will be the soloists.

E. PRANG STAMM.

#### CONCERTS IN BALTIMORE.

BALTIMORE, Md., May 14, 1909.

The Baltimore Chapter of the Daughters of the War of 1812 held their final meeting for this season in the banquet room of the Hotel Stafford May 10, on which occasion Merrill Hopkinson gave a song recital, Mrs. Henry Franklin at the piano. He sang three groups of songs; one, old English; one, German classic, and one, modern English. Miss Hadel and Miss Meyer sang also, accompanied by Miss Adler and R. B. Meyer. Mrs. Robert C. Barry is the president of the Baltimore Chapter, and Mrs. William Gerry Slade, of New York, the president general, was the guest of honor.

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Miles Farrow has accepted the post recently proffered him, of organist at the Cathedral Church of St. John the Divine in New York. This means that New York will secure the services of a talented and much beloved Baltimorean, and demonstrates the fact that THE MUSICAL COURIER's Baltimore correspondent is not a prophet of the first class. Mr. Farrow will begin his labors in Gotham in September, and the good wishes of hundreds will follow him in the full belief that he will duplicate the marked success he has achieved here.

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Harry Sokolove, first violin; Jeno Sevely, second violin; Israel Dorman, viola, and Isador Sokolove, cello, four talented and genuinely enthusiastic young men, have combined to form what they have denominated the Russian String Quartet. They made their first bow before the public in this capacity May 12, when they gave a very successful concert, assisted by Lawrence Goodman, pianist.

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A recital was given at the Masonic Temple, Salisbury, Md., May 12, by R. B. Meyer and his pupils, assisted by Arthur Conradi, violin. Mr. Meyer goes to Salisbury each week, where he is doing a good work with an extensive clientele.

M. H.

#### Kelsey, a Favorite at Louisville Festival.

Among a galaxy of stars, including two Metropolitan Opera singers, Corinne Rider-Kelsey succeeded in carrying off the artistic honors of the Louisville Festival, where she sang last week. The Louisville Post, in a headline, remarks the "Brilliant success of Mrs. Rider-Kelsey," "Madame Rider-Kelsey was wonderfully pleasing as Aida," remarks the same paper. In this work her voice was at its very best, and also in the duet with Rhadames. In a second concert the post says "that in the aria from 'La Boheme' Mrs. Kelsey strengthened her hold on the audience by many degrees."

The Louisville Herald, speaking of her successes, said:

Mrs. Kelsey has sung here before and she was heartily greeted by those who knew the treat in store for them. Her voice is of lyric quality wonderfully trained and inexpressibly sweet and lovely. The wonderful aria from Puccini's "La Tosca" received a beautiful rendition by her. The pathos and tenderness of this tragedy to heaven of a lost maiden came near finding its ideal heroine in Mrs. Kelsey. So great was the expressed liking of the audience for this performance that she responded with an exquisite encore.

A new opera, by a young French composer named de Breville, will be produced at the Brussels Opera next winter. The title is "Eros Vainqueur."

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PHILADELPHIA, Pa., May 17, 1909.

The commencement exercises of the Leefson-Hille Conservatory of Music were held at Musical Fund Hall Saturday evening, May 15. The audience filled the hall and became most enthusiastic as the excellent work of soloists and pupils' orchestra were demonstrated. The program exhibited a great variety of compositions, all of which were the works of the master minds among music composers. The pupils' orchestra played "Anacreon" overture, by Cherubini, and ballet music from Gounod's "Faust." Among the successful solo work may be mentioned the splendid playing of a Rubinstein concerto for piano and orchestra by Otto Van Gelder, a Liszt number by John Thompson, a Mendelssohn concerto by Margaret Hovey and MacDowll's "Witches' Dance" by Ada Sohn. For violin and orchestra there were a humoresque by d'Ambrosio, played by Nathan Cohen, and a Wieniawski polonaise, played by Richard Lucht. A triple female quartet was warmly applauded for its excellent singing of Wagner's "Spinning Song." The vocal solos by Mary Decker were also well rendered, and received the hearty applause they deserved. The address of the evening was made by John F. Himmelsbach. This year's graduates are: Violin department—Richard Lucht, Philadelphia. Piano department—Margaret Morgan Hovey, East Orange, N. J.; John S. Thompson, Williamstown, Pa. Teachers' certificates—Margaret Hovey, East Orange, N. J.; Elizabeth Tucker, Philadelphia, Pa.; Anna Lightner, Huntingdon, Pa. The examiners were John Himmelsbach, Frederick Maxson, Herman Kummie, and Julius Leefson.

Two concerts for the benefit of the Whitehaven Sanatorium were given at the Academy of Music Friday evening and Saturday afternoon. The program, which included a children's chorus of 500 and a women's chorus of 300, was a most attractive one. Members of the Philadelphia Orchestra, directed by Stanley Mackey, played several numbers and accompanied the choruses. Dorothy Goldsmith, a youthful pianist, who is making wonderful progress in her art, played Mendelssohn's "Spinning

Song," and a Moszkowsky concert waltz. The important numbers of the program were, however, a cantata for children by P. Benoit, "Into the World." This the children sang most sweetly, and it might be added they formed a most attractive picture as they filled the woodland scene upon the stage. "Gallia," by Charles Gounod, was the other large number, which was sung exceedingly well by the large chorus of women. Directing was Helen Pulaski Innes. As conductor she is in her element. In fact, she conducts "just like a man," with the addition of much grace and charm which are lacking in the other sex. The soprano solos in "Gallia" were sung in an eminently satisfactory manner by Emma F. Rihl. The immense audience of Friday evening and fair attendance of the Saturday matinee speak well for the management of the enterprise, and the financial results for a worthy object.

Constantin Von Sternberg, president of the Sternberg School of Music, has left the city for a summer trip in Europe. Mr. Von Sternberg ranks high among musicians, not only as a pianist, but socially, as a friend. Consequently his frequent European trips are a regular series of meetings, visits and reunions between old friends, many of whom are in the very front rank of living artists.

The second musical festival devoted entirely to Philadelphia composers will be held Thursday, May 27, at Holy Trinity Memorial Chapel, Henry S. Fry directing. The composers to be represented, most of whom will be present in person, are S. Wesley Sears, David Crozier, Ernest Potter, Harry Alex. Matthews, Frederick Maxson, William Stansfield, George A. West, Dr. David Wood, Julius Bierck, Phillip Goepp, and Herbert J. Tily.

A pupils' recital took place Saturday afternoon in the concert hall of the Combs Conservatory of Music. The following program was played:

Piano, Valse, op. 42	Chopin
	Louise Jacoby.
Vocal, One Sweetly Solemn Thought	Ambrosia
	Anna Williams.
Piano, Aragonaise	Massenet
	Margaret O'Brien.
Violin, Concerto, op. 25	Vieuxtemps
	Alice Henry.
Piano, Spinning Wheel	Von Wilm
	Mary Collins.
Vocal, I Love You	Tobeski
	Lucy Hearn Broadstreet.
Piano, Romance, op. 17	Gilbert Combs
	Vinnie Clegg.
Violin, Fantaisie Caprice	Wieniawski
	Morris Brown.
Piano, Air de Ballet, op. 36, No. 5	Moszkowski
	Helen Sheep.
Sonata for violin and piano, op. 12	Beethoven
	Jane Cross, Anna Cooper.

The Philadelphia Operatic Society is an institution that must commend itself to every true lover of musical art and civic progress, for this society stands for the very highest ideals without the least suggestion of gain or commercialism in its objects or work. What has the Philadelphia Operatic Society done? What is it doing that it can claim such a hold on our support, affection and pride? Briefly, this society had the courage, several years ago, to give grand opera at the Academy of Music, supported by the Philadelphia Orchestra, on a scale never attempted in any country. And the result was an artistic success so complete that the society has continued to plan and give productions of the great operas several times every year. This means training for all aspiring young singers in the routine opera work right here in their own city. It means opportunity to sing the big roles for leading vocalists, and best of all it means that opera written by Philadelphians has a reasonable chance of being well sung and acted right in their native city. Just such a case as this is now attracting attention. May 21 the Operatic Society will sing "Cavalleria Rusticana" and a new opera by Wassili Leps, a Philadelphian. Besides the chorus of 200, the male choir of St. Clement's Church will sing. A ballet also has been introduced into the festival scene of "Cavalleria," Ardit's beautiful and graceful "Tarantella Forresetta" being the music chosen. The libretto of Wassili Leps' opera "Hoshi-San" is based on a Japanese reincarnation scene, and is by another Phila-

delphian, John Luther Long, whose "Madam Butterfly" and "The Darling of the Gods" are known the world over.

The intermediate department of the Philadelphia Musical Academy gave a concert in Griffith Hall Saturday afternoon. Those taking part were P. Taylor, S. Bradley, G. Colberg, H. Downing, R. Robinson, M. Oesterheldt, G. Watton, M. Butcher, H. Watton, M. Wooley, F. Givey, D. Porter, I. Zeckwer, E. Biddle, R. Wooley, K. Matchett, E. Whitaker, J. Belletable, M. McCool, R. Machler, J. Diamond, M. Cooper, M. Howson, A. Ellis, A. Collins, C. Cox, L. Senie, C. Chalk, H. Mutch, H. Ermann, M. Polakoff, and J. Gloninger.

Marion G. Walker, pupil of Vivian Ingle, gave a piano recital May 15 at the Pennsylvania Conservatory of Music, assisted by Robert C. Hyde, tenor. Miss Walker's numbers included works by Beethoven, Chopin, and Schumann. Mr. Hyde's songs were by Hardelot, Leichter, Loewe and Cowen.

This seemed to be a week of students' and conservatory recitals. Several have been mentioned. To give the full programs of all these recitals and concerts would take more space than is at our disposal. So a brief mention may be made of a concert given May 15 by the Hahn School of Music in the Orpheus Club rooms, a concert May 13 by the Hyperion School of Music in the parlors of the school, a recital by students of the Philadelphia Conservatory of Music May 13.

A society of amateurs, the Savoy Opera Company, gave a very pleasing and successful presentation of Gilbert and Sullivan's "Princess Ida" at the Broad Street Theater Friday evening. The principals and chorus sang and acted extremely well, reflecting great credit on Warren A. Hawley, musical director, and J. Barry Colahan, stage manager.

The English Opera Company will present Puccini's "Madam Butterfly" at the Lyric Theater during the present week. The company will have Adelaide Norwood, Louise Collier, Myrtle Thornburgh, Edna Straesselle, Ellen James, Julia Florence, Ottley Cranston, Henry Taylor, Arthur Deane, Alfred Smith and Frederick Bartlett in the cast. The conductor is Baron Gustave W. Renfort, formerly organist at St. Peter's, Rome. WILSON H. PILE.

#### Lecture-Recital by Mr. and Mrs. Gustav L. Becker.

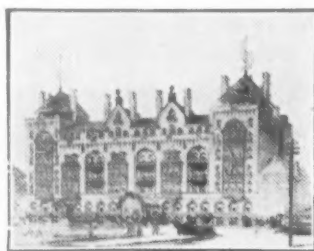
The Wednesday Afternoon Study Club, one of the most exclusive and long established clubs in Newark, closed its season May 5 with a lecture-musical, "The Romantic Movement in Music," followed by a reception at the home of Mrs. William Schierer, East Orange. Mrs. Gustav L. Becker, who has directed the studies of the club in Russian literature this winter, gave the lecture, which was illustrated by Gustav L. Becker at the piano and Mabel Davis Rockwell, soprano. The lecturer considered the romantic movement in music in its relation to the main current of romanticism in literature and in art, and traced the development of the principle that music is primarily the vehicle for the expression of human emotion, from the music of Schumann and Chopin to the present day. Mrs. Rockwell sang a group of Schumann songs, "Widmung," "Lied der Braut" and "Frühlingsnacht," and songs by Hugo Wolf, Von Fielitz and Richard Strauss. Mr. Becker played three numbers from Schumann's "Faschingsschwank aus Wien," a group of Liszt pieces, and made an especial success with the "Revolutionary" etude and the "Grand Polonaise," op. 53, of Chopin, for which he was several times recalled.

#### Granville-Spross Tour.

Walter R. Anderson announces a joint recital tour by Charles N. Granville, baritone, and Charles Gilbert Spross, composer-pianist, through the Middle West the last two weeks of October and the fore part of November.

Richard Martin, of the Metropolitan Opera, was a passenger on the Berlin last week. Martin is going to Naples, where he expects to meet Caruso, and afterward will travel.

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[Artists, contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

30, RUE MARBEUF (CHAMPS-ÉLYSÉES),  
PARIS, May 3, 1909.

Though forty years old, the famous opéra-bouffe, "Les Brigands," written by Meilhac and Halévy, and composed by Offenbach, still has power to please to judge from the

the following operas are to be sung: "Ivan le Terrible," by M. N. Rimsky-Korsakoff; "Le Prince Igor," by A. Borodine; "Ruslan et Ludmila," by Glinka, and the ballets, "Le Pavillon d'Armide," "Cleopatra," "Les Sylphides," "Le Festin." The artists will include Félia Litvinne, Lydia Lipkowska, Elisabeth Petrenko, Fedor Chaliapine, Dimitri Smirnoff, Alexandre Davidoff, Basile Damacoff, Vladimir Kastarsky, Basile Charanoff.

After having traveled all over the world, so to speak, the "Merry Widow" has arrived in Paris and made her first appearance on Wednesday evening, April 28, at the Apollo Theater, formerly known as a celebrated music hall. "La Veuve Joyeuse," by which title the gay lady has been introduced to the Parisians, gave much pleasure by being tuneful and melodious—but was not thought to be very interesting otherwise; indeed, the first act was voted dull and tame, creating disappointment and wonder at being so successful abroad. Not until the second act, with its comic septet and its celebrated "valse lente" of delicious rhythm and familiar tune was this disappointment or impression of surprise dispelled and the audience won over to the sway of the composer's art. Constance Drever has come over from London to take the young widow's part and show us how agreeably she can dance the part.

The last Sechiari concert at the Salle Gaveau drew a

des Agriculteurs, in which she had the assistance of Helen Brown Read. Miss Banks is a pupil of Wager Swayne, and the third to come forward recently in a concert of her own to win the approbation of a critical audience. Like all of Swayne's advanced pupils, Miss Banks may be complimented on her possession of an excellent memory, clearly defined thought and clean technic, which is adequate to all her demands. Her touch is full and sympathetic and her playing quite musical and attractive. Miss Banks' part of the program included the "Études Symphoniques," of Schumann; "Rellets dans l'eau," by Debussy; three lyric pieces by Grieg; an "Étude de Concert," of MacDowell, and a final group of a Chopin étude, Mendelssohn nocturne and the Liszt E major polonaise—all of which were played in a delightful manner that elicited warm applause. Helen Brown Read, who shared the evening's success with Miss Banks, is a singer of much merit; her voice is of a beautiful quality, and her style refined. Mrs. Read's selections were from Schubert, Franz and Strauss, in German; "Phydile" and "Chanson triste," of Duparc, in French, followed by two Walter Rummel songs, "Twilight" and "Ecstasy," in English. Jean Verd, as usual, was a good accompanist.

Elizabeth Hammond, the youthful and talented cellist, who recently gave a successful concert here, has left Paris with her mother and brother for a trip through Spain,



CHARACTERISTIC COSTUMES OF THE DANCERS IN THE RUSSIAN BALLETS TO APPEAR IN PARIS.

success which has greeted its revival at the Monte Carlo Theater.

A Russian operatic season is to be given in Paris at the Châtelet Theater from May 15 to June 18, during which

splendid audience. A good account was given by the well trained orchestra of the overture to Smetana's "Tiancée Vendue" ("The Bartered Bride"); the Beethoven symphony, "Pastoral," which followed, contained nothing new or startling, while the Mozart larghetto for clarinet and orchestra proved to be a gem as performed by M. Hamelin and his associates. The second part of the concert contained the "Redemption" by César Franck—of which I have listened to more interesting performances than the one given on this occasion under M. Sechiari's direction.

Emma Banks, gave a successful concert at the Salle

Italy and Switzerland, returning to America in October next.

Mr. Centaurini, the secretary of Signor Gatti-Casazza, at the New York Metropolitan Opera House, came upon us

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like a meteor in his flying visit. While here he was too busy to eat or sleep; he came over from London, rushed off to Italy, made two short visits to Brussels, missed his boat, got away in the next steamer—and all before some of his best friends realized that he had come and gone. Centaurini is a "hustler" indeed!

Katharine Fisk has recently had some very attractive recital dates offered her in the Southern States of America, but she will not return to the United States this season, as she is too well started in teaching in the French capital.

The Russian pianist, Marcian Thalberg, has added to his repertory the Campbell-Tipton "Sonata Heroic" and the "Second Legend." He has already played the "First

Legend" in concerts in France and Switzerland. Thalberg is one of those who regard these compositions as representative of the most serious work of the developing "American School." Paul Loyonnet, one of the better known Parisian pianists, has also added the same works to his repertory, and is preparing them for early production.

Mrs. Henry Eames gave her last "at home" for this season on Wednesday. Helen Brown Read sang songs from Schubert, Liszt and Strauss. Compositions arranged for two pianos from Debussy and Saint-Saëns were played by Miss Archibald and Miss Denny, who also gave solo numbers. The beautiful sonatina by Ravel was given in good style by Emma Farrow. These informal musical programs have been among the best offered in the colony this winter and have been a factor in establishing Mr. and Mrs. Eames socially and musically.

Marc A. Blumenberg, the editor-in-chief of THE MUSICAL COURIER, and Mrs. Blumenberg, have returned from their stay in America to their beautiful Paris home, Avenue Alphonse, near the Bois de Boulogne.

Emma Farrow, a pupil for the last five years of Henry Eames, gave the appended piano recital at the Eames studio last Wednesday evening before invited guests: Sonata in G minor, op. 13, Grieg, for piano and violin, assisted by Miss Burke-Irwin; etude, C sharp minor, and "Fantaisie Impromptu," Chopin; "Sonatina," Ravel; "Capriccio," B minor, Brahms; "Soirée de Vienne," A major (No. 6), Liszt; concerto in C minor, first movement, Beethoven, with Mr. Eames at the second piano. Miss Farrow

played this program with success and excellent finish. Especially to be remarked is the musical quality of her playing. Each piece was played with splendid sense of tone values and Mr. Eames' long work with her is in musical evidence in her control of tone and shading. Miss Farrow leaves for Lincoln, Neb., her home, next week, and will at once actively engage in teaching.

DELMA-HEIDE.

#### Echoes of George Hamlin's Season.

"It was to the tenor, George Hamlin, that most honors went," says the Albany Journal of May 4, commenting upon Mr. Hamlin's appearance in the role of Radames. "Mr. Hamlin, from whom much was expected, fairly outdid himself last evening." The Albany Morning Express said of the same concert: "George Hamlin sang with consummate art, sustaining nobly his reputation as a great tenor. He was repeatedly encored."

Mr. Hamlin's plans for next season include a tour to the Pacific Coast, under the management of Loudon Charlton. The tenor sails for Europe early next month, to remain throughout the summer.

The chief librarian of the Paris Conservatoire, Mons. Julien Tiersot, has become possessed of an interesting memento of Berlioz. At a recent picture sale he was able to pick up a large portrait of the famous Hector, painted in 1830, which he has placed in his study. It is the work of Claude Marie Dubufe. It measures 88 centimeters by 74.

Jean Sibelius has finished a new string quartet, which is to be published shortly in Germany.

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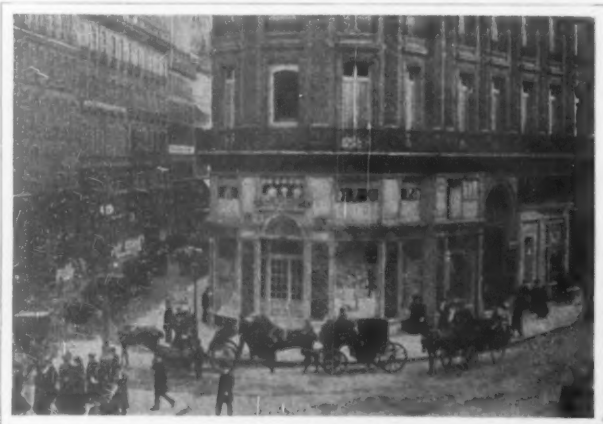
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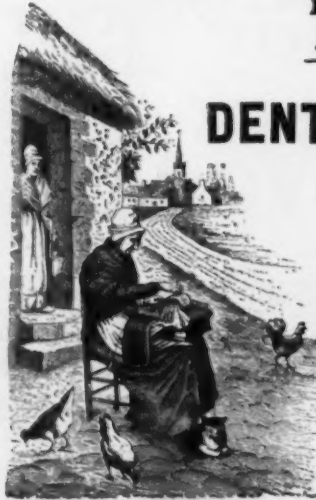
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**Francesco Maltese's Concert.**

THE MUSICAL COURIER of May 5 contained a picture of the young Italian violinist and composer, Francesco Maltese, with a notice of his recital at Carnegie Hall. One of his admiring countrymen, Dr. Gullino, of L'Araldo Italiano, New York, under the caption "Art and Artists," published the following article in that paper, reproduced here in as faithful translation as is possible:

We speak most willingly about this excellent young artist, for the other night in his concert, Chamber Music Hall, amid the enthusiasm of his numerous admirers, we felt the vibration of the temperament of a passionate master of harmony. The discipline of hard study, his evident clear understanding of his art, are precursors of sure triumphs to come. And in these victories to come we already see a new splendor, a new ornament to Italy; we hail in the young Francesco Maltese another who will spread the glory of the Italian artist in America.

Francesco Maltese studied music at the Liceo Musicale Nicolo Paganini, Genoa, under such great teachers as Signor Giuseppe Verme (violin), Signor G. Cicognani (composition), and Signor Lorenzo Parodi (aesthetics and musical history). Our violinist's life has many points of resemblance with that of the founder of the Italian school, Giuseppe Tartini. Like him, Maltese, while attending the Lyceo of Music, did not neglect his literary studies, and in the Franciscan cloister, recommended and placed by his reverend brother, Don Pasquale Maltese, he tempered his natural inclination toward music with lofty principles of knowledge and universal culture, which make men sure of their future and fortune, and capable of understanding and assimilating the masterpieces of musical literature. Signor Maltese, beside his art of interpretation and his technique, seems destined to the great career of the composer. In his rare soul, like Perosi and Fino, the sacred meditations of a contemplative and religious life appeal to him, luring him, as it were, with invitations to the great moments of creativeness, to the highest lyric of humanized musical mysticism. Nature drew him to the violin, and Maltese took it up with all the ardor

possible to a genial, enthusiastic soul. In August, 1906, he arrived in America, with his diploma, obtained from the institution which bears the name of the greatest violinist of all time, Paganini, and was received respectfully, but without much enthusiasm. Those who suddenly gain popular favor are few, but the aspirants number so many that this favor is frequently sought by methods not to be sanctioned by art. Francesco Maltese soon asserted himself among the experts of the new school; two months after his arrival he obtained the position of professor at St. Joseph's Seminary at Dunwoodie, N. Y., in charge of the violin classes and director of the seminary orchestra, a position he still retains with much credit to himself and wonderful usefulness for his pupils. In this he enjoys the well deserved esteem of all the teachers at the institution. Here he played for the first time in the presence of Archbishop Farley, in a grand concert given in honor of the eminent prelate after his happy return from Rome. Signor Maltese was heartily complimented by the Archbishop, who also wished him a most brilliant career in the art which possesses his inmost fervor. He took part also in many artistic affairs for charitable purposes, including one in Port Chester, for the benefit of the earthquake sufferers. Local papers gave him high praise for his artistic success and his sincere attitude toward his art.

Friday night, at his own concert in Carnegie Hall, he achieved the confirmation of the renown he is winning, consequent on real merit. The concert was attended by a refined class, including distinguished and lovely ladies of the city, by monsignori and many of the clergy of Greater New York diocese, the faculty of St. Joseph's Seminary, and by the critics. It constituted a unanimous outburst of spontaneous admiration for our young genius, Maltese. He appeared first in Tartini's tenth sonata, captivating instantly by his fine interpretation, his skilful technique and his tender sentiment. \* \* \* He next played "Le Cygne" and a "duetto," for violin alone, by Leonard. The certainty of his method and his velvet like "cavata" provoked clamorous applause. His artistic elegance, genial nature and versatility were best displayed in his own menuet and "gavotte pastorale." The former is an inspired and elegant composition, which delights every one; the gavotte is a page of great musical worth, and this is said without the least flattery. It is of pure pastoral character, having in the first portion a com-

bination of intervals of thirds and sixths, and in the second half, in which the pastoral idea is idealized, chords of various kinds, with the answer to the theme on the piano (the "imitation"). The trio, in the sub-dominant, is of charming beauty, full of simplicity; it has surprising melodic development, and expresses in living color the real tranquility of a rural life. We repeat, it is music of great value, reminding one in its classic beauty of form and contents of the style of Bach, Handel, Mozart and Scarlatti. The gifts of the composer were supplemented by the interpretation of the executant, and Signor Maltese in this has put into form some of his living sentiment. It is unnecessary here to mention the insistent applause, the cries of "bis," the ovation which compelled him to repeat the work.

The concert closed with de Beriot's fantasia, opus 100, in which the violinist exhibited all the suavity of his soul, all the tenderness of his instrument, his bow and fingers agile and eloquent. This concert prophesies much for the artist's future; it rewarded him in some degree for his long study, and offers the greatest encouragement for him to continue his honorable career. May God, who in the Franciscan cloister spoke to Francesco Maltese of self-abnegation and toil, reserve for him new laurels and victories, giving the Italian name and art another reason for pride and glory!

**Dresden Orchestra Closed Tour in Buffalo.**

R. E. Johnston, the manager, accompanied the Dresden Orchestra and assisting artists on the recent tour, which terminated in Buffalo, May 15. It was a very successful trip and Mr. Johnston has received numerous requests from some of the cities en route for the return of this orchestra next season for the spring music festivals. Now, Mr. Johnston states that plans are under consideration for bringing the same orchestra to America again for even a more extended tour than was made this spring. Members of the orchestra and the conductors sailed for Germany yesterday (Tuesday), May 18.

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## MUSIC IN BURLINGTON, IA.

BURLINGTON, Ia., May 15, 1909.

A beautiful city is Burlington, Ia., situated on the banks of the Mississippi river and accessible to all points north, south, east and west. In its pioneer days it was the home of the famous Indian chief, Black Hawk, and there is a magnificent bluff in the heart of the city around which the Indians used to gather and listen to the commands of their chief as he talked to them from an immense boulder several hundred feet below this high bluff. This natural amphitheater is a very historic spot in Iowa, and from the top of the summit of this bluff a magnificent view of the city and surrounding country may be observed. Burlington was originally part of the territory of Wisconsin. About 1838 the territory was divided, and that part of the country west of the Mississippi river became Iowa. The first territorial government was established in Burlington and the first white settlement had been established in 1833 by Zebulon E. Pike, a lieutenant in the Lewis and Clark expedition, but the first real settlement was made five years later. Burlington is a very musical town, containing a very excellent conservatory, the Bruhl Conservatory of Music, several private teachers of ability and the Burlington Musical Club, which was the pioneer musical club of the West, and which is now the largest musical club of the State, having a membership of over three hundred. This club fosters the giving of artists' recitals, and among the artists who have been heard under its auspices this last season have been Augusta Cottlow, Mary Angell, and Glenn Hall. Eight delegates will attend the musical convention to be held in Davenport, May 21, and four of these delegates, Martin Bruhl, pianist; Bertha Klein, pianist; Alice Clough, violinist, and Walter Eita, baritone, will be heard in concert and recital. The officers of the club are as follows: President, Mrs. Kate Gilbert Wells; vice president, Mrs. George Howell Higbee; second vice president, Mrs. Thomas Wilkinson; secretary, Elsa Stein; assistant secretary, Miss Hay; treasurer, Miss Leipzig; auditor, Mrs. Luke Palmer.

The Bruhl Conservatory of Music, under the directorship of Martin Bruhl, pianist, though organized only about eight months, has over 400 students enrolled. The faculty is composed of the following teachers: Martin Bruhl, pianist; Mrs. Frederick Judson Allen, director of the voice department; George Hopkins Graham, violin; Alice Clough, violin and ensemble playing; George Bruhl, elocution and expression; Maud Cook Munroe, first assistant to Mr. Bruhl; and Celestine Miller, Clara Reichert, and Miss Nelson, also assistants to Mr. Bruhl in the piano department. Faculty concerts and recitals are given and students' recitals are given fortnightly. This excellent institution has in its short existence been a tremendous stimulus in Burlington. It has not alone been an artistic success, but it is also a financial success, which latter condition has warranted the bringing to Burlington teachers of high musical standing. Mrs. Allen is the director of the voice department. The Burlington Hawk-Eye of January, 1909, said:

Mrs. Allen, who for several years now has been a resident of Burlington, has led a musical life from childhood, is imbued with the true spirit of song, and pours out her whole soul into its message. One cannot listen to Mrs. Allen's interpretations without being impressed with the forceful portrayal of the song's real import, without being swayed by the mood of the singer. Mrs. Allen is gifted with a magnificent voice—full, flexible and wonderfully modulated. She has enjoyed the very best instruction and her teachers have always prophesied a great future for her.

Martin Bruhl, the director, is a finished pianist and the thorough musician in all he does. The Burlington Hawk-Eye of March 3, 1909, says:

Martin Bruhl is a young pianist of high rank, one who takes his art seriously and in a modest, unassuming way performs his mission skilfully and with exactness. His readings are very authentic, and he does not sacrifice the composer's thought to modern progression. His work satisfies one. Mr. Bruhl has a very broad conception, and while perfection of detail is no longer a thing of primary importance, he does not unduly subordinate it. He has the faculty of getting behind his work and sending it out to his listeners. His work is big, but never noisy. He understands thoroughly the laws of interpretation, plays very intellectually and leaves nothing to chance or inspiration. He has allowed his gift as a teacher to press his pianistic talent in the background in the past, but in yesterday's program all the magical wealth of nuance of color and dynamic gradations were again his. A very enthusiastic audience welcomed him. He is indeed a pianistic and pedagogic force to be dealt with, and is building up a conservatory of a very fine standard.

Bertha Klein, who is prominent in club and musical circles and who is a pianist of no mean ability, received her early training from her grandfather, F. G. Klein, after which she studied with Frances Weiman, who is a Moszkowski pupil and the composer of some very lovely songs, and also with Blanche Sherman. Miss Klein has given several recitals in Burlington and the neighboring cities, and will make several short tours in the fall. She will play at the biennial to be held at Davenport May 21, and will also appear at the State convention to be held at Fort Dodge June 22. Miss Klein is recognized as one of the leading teachers, and has a large and promising class.

At the biennial convention of the Federation of Women's Clubs to be held at Davenport May 21, a number of prominent artists will give the program. Louise St. John

Westervelt will conduct several chorus numbers, and her very talented pupil, Bergljot Aalrud, who has a very fine contralto voice of great promise, will be heard in a group of songs. Other artists who will be heard on the program are Bertha Klein, Mrs. F. W. Reimers, Amelia Schmidt-Gobble, Alice Clough, Olga Schmidt, Walter Ita and Grace Ames. The accompanists will be Ella Eysenbach, Olga Junge, Martin Bruhl, and Mrs. A. P. Griggs.

Martin Bruhl was heard in a piano recital in Des Moines on May 3 at a private musicale given by Mrs. Dr. C. B. Hall.

The Royal Vende's Auxiliary Regiment Band was heard in a concert at the Grand Opera House on March 8, assisted by Miss Mattson, soprano. John Eckblade, who is the director of the band, presented an interesting program consisting almost entirely of Swedish compositions. The solo numbers by Miss Mattson were all in Swedish and Scandinavian.

The Burlington Hawk-Eye of May 8 contained the following notice among its local briefs: "Martin Bruhl entertained at his studios Thursday evening for Mr. Redgate, Western representative of the New York MUSICAL COURIER." R. E. R.

## PROVIDENCE MUSICAL NEWS.

PROVIDENCE, R. I., May 15, 1909.

A lecture recital illustrated with songs from Stevenson, Sherman and Field on the subject "Child Life in Song," was given by Mari Ruef Hofer, of the Teachers' College of New York last Monday afternoon at the Mathewson Street Church, under the auspices of the Provi-

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## BUSONI

Mr. Hanson feels that American concert goers and managers are quite cognizant of the importance and merits of these "idols" of European concert goers, and that he may abstain from using "superlatives" in announcing them without in the least impairing their chances of success.

dence Mothers' Club, whose zeal is evident in many ways in this city and its influence for good cannot be overestimated.

A "May Morning Musicales" was given by Anna Ellis Dexter, soprano, of Boston, at the Churchill House Wednesday morning, at 11 o'clock. Mrs. Dexter had the assistance of Helen Tyler Grant, violoncello; Mary W. Brooks, violin, and Mrs. George A. Deal, accompanist. The following program was suggestive of the season: "May," Johan Paveko; "A May Morning," Denza; "Maytime," Cowdell; "The Quiet of the Woods," Reger; "In Maytime," Oley Speaks; cello solo, "Liebestraum," Liszt; "Spring," Henschel; "Nymphs and Fauns," Bemberg; cello solo "Minuetto," Hugo Becker; "Sehnsucht," Tschai-kowsky; "Around," Berg-Green; "The Lanthorn," "Good Night," Reimann; "Aria Lauterbach," Mozart. Mrs. Dexter has that which is found now and then inherent in a singer, viz., a sympathetic appreciation of the inward beauties of songs. She showed her capability and versatility in the admirably chosen and well arranged program.

Thursday evening, Infantry Hall opened its doors once more to a concert of more than ordinary interest. Medora Lauretta Du Val, a dramatic soprano, and a pupil of Madame Rulando, of New York, was the drawing card, and the assisting artists were the Webber Male Quartet, of Boston, and Lorenzo de Nevers, baritone. Victor E. Hammerel was the accompanist. Miss Du Val does not only charm her hearers by a display of vocal skill, but unforgettably brings out the utmost effect of musical phrase. Lovers of good singing were very much pleased with this concert, which marks about the closing of the musical

season of outside talent. From now on, whenever the occasion arises, musically inclined people will attend our theaters, which keep open during the summer and which always announce that they subdue the heat by the installation of cooling plants.

The Apollo Club gave its annual concert Wednesday evening at Memorial Hall. The club had the assistance of Anita Davis, soprano, of Boston; Lewis E. Denison, baritone, and Mrs. Irving P. Irons, accompanist. The following very interesting program was interpreted:

The Mariner's Love.....Ambrose  
Songs—  
Nina.....Pergolesi  
Dear, Love, When in Thine Arms.....Chadwick  
Who Will Buy My Lavender?.....German  
Maiden Fair.....Haydn  
Toreador's Love Song.....Cochiusi  
In Picardie.....Osgood  
Drink to Me Only with Thine Eyes.....Old Air  
Waltz song, Spring.....Sterne  
War Song.....Bruch  
Songs—  
Down in the Forest.....Ronald  
Molly.....Lohr  
In a Year, Sweetheart.....Handberg  
Vesper Stars.....Nevin

Irving P. Irons directed. The Apollo Club gives one concert every year, and always with such great success that it reasonably expects to sing before a large and representative audience whenever it appears. The program was admirably suited to the singers whose clear voices and ease in singing are the chief characteristics. Mr. Irons, as the conductor of the Apollo Club, has gained an enviable reputation, his thorough understanding of the art of singing making him a capable leader who controls his singers perfectly. The soloists gave much pleasure and Mrs. Irons, as charming as ever, played the piano with refinement, delicacy and intelligence throughout. The concert, as a whole, merits only genial comment.

Hilda Lord, a pupil of Hans Schneider, gave a very interesting piano recital. Miss Lord is still a young girl, but her schooling has been excellent, and as a young lady pianist she will take high rank, superior in many important qualifications to the majority of the young ladies who come to us in battalions from the pianist factories abroad and flourish here for a brief season to be heard of no more. The program was well arranged and well varied and gave general satisfaction. The young pianist was rewarded with frequent applause and many elegant flowers. Her program was as follows: Andante, "Con Variazioni," sonata, op. 20, Beethoven; "Momento Capriccioso," Weber; nocturne, op. 55, No. 1, Chopin; "Impromptu," op. 29, Chopin; "Valse Caprice" in E flat, Rubinstein; concerto in G minor, op. 25: (a) "Molto allegro con fuoco"; (b) andante; (c) presto, F. Mendelssohn-Bartholdy. In this number Mr. Schneider was at a second piano. HERMANN MUELLER.

## Isabel Hauser's Vacation.

Isabel Hauser, the pianist, will leave New York, May 29, for a visit to her old home in Cadiz, Ohio. She will remain in the Middle West until after the Fourth of July, when she will return to New York and sail for Europe. Abroad Miss Hauser will stop over in Paris and then go to Switzerland for the month of August. At her New York studio in the Apthorp, Miss Hauser is adding new works to her repertory. She has filled numerous engagements with clubs, and a few faithful pupils, who will go nowhere else, have been "coached" during the past season by this charming and clever artist.

## Adele Margulies Sailed Yesterday.

Adele Margulies, the pianist and leader of the Adele Margulies Trio, sailed for Europe yesterday (Tuesday). Miss Margulies will remain abroad until early in September, when she will return and resume her teaching and concert engagements.

Schnitzler's drama, "Liebele," has been composed as an opera by Franz Neumann. Dresden is to have the premiere this summer.

Cornelius' "Barber of Bagdad" had a successful revival at Breslau.

Prof. Max Pohle, the conductor, is the musical life and soul of Chemnitz, and led many successful orchestral concerts there last winter.

Tschaikowsky's opera, "Iolanthe," is being prepared for production at Budapest.

Eugen d'Albert's "Izyl" will have its premiere at Hamburg in November.

Mascagni's "Iris" was the best liked of the operas given at Monte Carlo this spring.



## NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF PRESS SECRETARY, MRS. JOHN OLIVER,  
156 N. BELLEVUE BLVD., MEMPHIS, TENN., May 14, 1909.

The next news from the National Federation of Musical Clubs will probably be issued from the temporary office of the press secretary at Grand Rapids, Mich., and will contain news of the proceedings of the biennial. Mrs. Homer C. Brigham, president of the entertaining club of Grand Rapids, the St. Cecilia Society, has returned from an extended tour in foreign countries, and will be at home to extend a hearty welcome to the delegates and friends of the Federation.

Already thirteen members of the board of management of the Federation have accepted the invitation to be present at the biennial; these are from the various States of the Union. Many of the clubs have announced the election of delegates to the biennial, and everything points to a most successful meeting in Grand Rapids. Mrs. C. B. Kelsey, president of the Federation, being also a prominent member of the entertaining club, the St. Cecilia Society has put forth every effort on behalf of both the entertaining club and the body to be entertained. This is the first time in the history of the Federation that the biennial has been held in the home city of the national president, and as the St. Cecilia Society has the distinction of being the only woman's musical organization in the United States owning its own club building, members of the federated clubs will find great pleasure in being entertained by so distinguished a body.

The May meeting of the Morning Musical, of Oneida, N. Y., took place March 7, at Salvation Army Hall. A program of American composers was given. A paper was given at the opening of the meeting by Mrs. Bowes. Mrs. Olne conducted the current topics department, while those taking part in the program were: Mesdames House, Richmond, Green, Potter, Brewer and Geisenhoff and Misses Hiltz, Maxon and Bailey. The Amateur Club will have a representative at the coming biennial in the person of Mrs. A. C. Potter. Mrs. Potter has been most attentive to the duties of Federation secretary for her club during the past year, and has kept the press well informed of the good work being done by her club.

The Lake View Musical Society gave the following program to an appreciative audience May 14 at the Country Club: Nocturne (Chopin-Sarasate), "Hejre Kati" (Hubay), Ruth Breyspaak; "Black Eyed Susan" (Schneider), "Your Eyes" (Schneider), "She Rested by the Broken Brook" (Coleridge-Taylor), "Flower Rain" (Schneider), Marion Green; impromptu, op. 36, No. 11, (Chopin) "Tarantella" and "Venezia e Napoli" (Liszt), Mae Doelling; "Fulfillment" (James G. MacDermid), "The Guardian Angel" (Liza Lehmann) and "Your Kiss" (John W. Thompson), Sibyl Sammis-MacDermid.

The annual election of officers for the Clara Schumann Club, of Mobile, Ala., was held at the last meeting, and Mrs. James Hagan was re-elected president and made musical director for the club. Mrs. J. S. Simon was elected vice president and choral director, Janie Summersell was elected secretary; Ursula Delchamps corresponding secretary and Salome Garnet was re-elected treasurer. Mrs. Julius Goldstein was chosen delegate to the biennial and Mrs. Charles Harvey will go as musical representative from the club.

The Amateur Musical Club, of Belvidere, Ill., will be represented at the biennial by Mrs. Jesse L. Hannah.

The corresponding secretary of the National Federation has sent out the following call for the board of management of the N. F. M. C.:

The members of the Board of the N. F. M. C. are called by the president, Mrs. C. B. Kelsey, to attend a meeting to be held at her house in Grand Rapids on Saturday, May 22, at 10 a. m. Also to a board meeting on May 24, the place to be decided upon later.

Please send by May 15 (if you cannot be present) to the corresponding secretary or bring with you to the meeting two reports of the work of your office, a complete and detailed one for the board and a condensed one to be read at the biennial session.

(Signed) RENA L. BUSH,  
Corresponding Secretary.

The San Francisco Musical Club held a meeting at Century Club Hall May 6. Mrs. Leon Lewin sang songs by Chaminade, Planel and Bizet; Caroline Nash played four violin sketches by Tor Aulin; Marion Cumming sang songs by Massenet and Thome; Martha Dukes played piano numbers by Schütt and Sibelius; Mrs. A. E. Phelan sang songs by Delibes and Lully; Emilie Gnauck played the Beethoven concerto in C minor, Clara Rauhut performing the orchestral part on a second piano. The accompanists were Mesdames Beckett and Howitt and Miss Noyes.

NOLA NANCE OLIVER.

## LONDON'S TWO OPERAS.

[G. S. Robertson, in London Saturday Review.]

By an interesting coincidence last Monday night was the first night of two series of operatic performances. The more pretentious of the two opened with the usual parade at Covent Garden, and the notices on Tuesday morning were usually concerned as to a moiety with dress and as to an inferior moiety with music. The humbler season began at the Coronet Theater, Notting Hill Gate, and the critics had nothing to say about dress. The two series offer a significant and pleasing contrast in other respects as well. German opera, it seems, is to be banished from Covent Garden for the time, but we are to be permitted to witness two performances of "Die Walküre" with what can only be described as a utility cast. I naturally supposed that the prices would be lowered, or at any rate remain the same as usual, but to my amazement I see that they have been raised. So much for the encouragement of German opera. The compensating attraction is announced to be a series of French operas, beginning with "Samson et Dalila." It is certainly a relief to find that the censor has not insisted that Samson should be christened Hercules and Dalila Omphale, and that one of the twelve labors should be substituted for the little affair in the temple of Dagon, but I do not so much care whether Samson is supplied with a couple of pillars to embrace as that he should be provided with a first class voice. Has that been done?

Take the prospectus of the first week of the Covent Garden season. With the exception of Madames Tetrazzini, Destinn and Lunn and Signor Sammarco, is there a single singer on the bill whom anyone is really anxious to hear? Heaven forbid that we should encourage the star system! but if a season is being ostensibly run on the firmament principle we expect to be able to spy out more than an occasional planet. Again, if you are constructing a season the kernel of which is to be French operas, cannot you do better than hunt through the suburban and provincial theaters of France in search of inexpensive singers and conductors? But in fact the boasted kernel reduces itself on inspection to "Samson et Dalila," "Louise," and "Pelléas et Mélisande." No one surely can pretend that he is eager for the syndicate to expend its carefully preserved funds on Laparra's "Habañera," or d'Erlanger's "Tess." "Samson et Dalila," an outworn work, is mainly welcome for its effect on the position of the censorship. "Salome" is now a possibility, but we cannot expect the syndicate to give it to us; it would cost them too much. Perhaps, however, we may get Goldmark's "Königin von Saba," an opera on a Hebrew subject, written by a Hebrew for Hebrews. "Louise" I shall be quite pleased to see—it is scarcely in the line of progress; though in itself attractive enough—but as to "Pelléas" I feel the utmost alarm. The performances at the Opéra Comique, as everyone knows, are unique in their beauty, and it would be interesting to know if any attempt was made to secure Miss Garden and M. Périer, so that Debussy's work might have had full justice done to it. Anyhow,

we know that they are not coming. I am not sure whether any of the ethereal charm could succeed in any case in traversing the opaque atmosphere of Covent Garden Theater, but if "Pelléas" is not given proper treatment it will be a musical crime. I have said nothing about "Armide." It has been stated that Mary Béal, a young woman with no stage experience, is to make her debut here in a part of which only a Viardot or a Malten could prove herself worthy. After that is there anything more to be said?

The Syndicate's humbler brethren and sisters at the Coronet began their season with "I Puritani." It may be safely said that no one who has not heard "I Puritani" knows how bad Italian opera can be. Poor Bellini in this case was not content to write musical comedy tunes for his principals, ranging from the blatant vulgarity of "Suoni la tromba" to the twaddling, instruction book passages of "Son vergin vezzosa"; he also indulged in descriptive music, a réveille, a dance, and a hurricane. The first of these, with which the opera begins, may be taken to bear off the palm of all such music, past, present and to come. But with such material these worthy Italians gave everyone an evening of intense enjoyment. We were baled in an atmosphere of chianti and spaghetti. The waiters and hokey-pokey men in the pit and gallery made such a noise at the wrong places that we escaped hearing much of the music, descriptive and other. A denizen of the stalls found it necessary to hoist an umbrella over his head, perhaps in order to keep off some physical impact of water, but more probably to protect himself against the shower of "melody," which surpassed his mere mortal endurance. The soprano and the tenor reached such anguished heights of vocalization at the end of the love duet that the image presented to the mind was that of a galvanized tin o, erating table, with all the instruments of torture ready to the hand. Musical critics who think that Mme. Tetrazzini is the only person in London or elsewhere capable of holding a high E flat should lend an ear to Signora Gonzaga about 9:15 p. m. on a "Puritani" night, and again about 10:30. Historical students who wish to study the manners and habits of an English Puritan in the vicinity of Plymouth between 1649 and 1660 A. D. should be present when the curtain rises on Sir Bruno Robertson (with whom I can almost claim kinship) and his companions, and take special note of the British soldier of the period who stands mute in the doorway of the castle. Students of physiology should observe how, as the heroine becomes madder and madder, her music becomes more Italian and more Italian, and how, as Signor Ventura's warble mounts higher and higher, his knees bend lower and lower, and tighter and more tightly he squeezes the object of his affection. All the same, at the Coronet they are doing their best; are they doing their best at Covent Garden.

## Enthusiasm for Bispham in Troy.

Referring to David Bispham's recent recital in Troy, the Evening Standard of that city observed:

In Mr. Bispham's interpretations there is a subtle dramatic force. He is a clever actor and at moments when stirred by the sentiments of the ballad he is voicing suggested the histrionic adroitness of a Mantell or a Mansfield. Bispham is original and listens to his songs with a sense of never having heard them sung so well before.

The Troy Record was equally generous with its praise:

Bispham is Bispham still. The same fascinating personality, the same dramatic force and the same disarming manner, the same magnificent manner and the same inimitable style make him unique among the singers of the day. David Bispham is pre-eminently a ballad singer. He has been great in opera and occasionally presents something that lacks lyrical or dramatic quality that is good. But it is by his ballads that he will be remembered. Where he has brought together so wonderful a collection is a quandary. The powerful, horrible "Edward of Loewe," the "Ballad of Little Billie," brought together so wonderful a collection is a quandary. The "Walk," these represent about as various a selection as one could wish. Yet he was superb in each. The last named was his first number and he followed it with Haydn's "Behold, Along the Dewy Grass," a favorite for youthful singers to show range. But Bispham made one forget that there was a wide range at all. It seemed so simple that any beginner could master it. And it was this very thing that showed the genius of the man.

David Bispham filled a return engagement on May 12 in Troy, where he appeared with great success on April 21. The baritone will go to the Middle West later in the month, giving recitals in Valley City, N. D., and Fargo, N. D. On June 7 he will make an orchestral appearance in Scranton, Pa., and on June 29 will be soloist at the Middleboro, Vt., College commencement exercises.

## Professor Heermann Will Retire from College.

Prof. Hugo Heermann, of the Chicago Musical College, has tendered his resignation to take effect in June. Professor Heermann has made no plans as to where he will settle in the future.

## ANNOUNCEMENT

Mr. Gustav L. Becker will this summer conduct courses in piano playing and teaching—especially for those wishing to come in touch with new methods, or who have deficiencies to correct. Mr. Becker, having long given attention to these departments with conspicuous results, now extends an opportunity to those unable to attend in his regular session.

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## Letters at Musical Courier Offices.

The following letters are at the offices of THE MUSICAL COURIER: Emilio de Gogorza, Gustav Becker, John I. McMahon, Orlando J. Hackett, Brahm van den Berg, Max Bendix, W. J. Henderson, H. E. Krehbiel, Mrs. Samuel

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M. Stocker, Mr. Audsley, Mrs. Suzanne McDaniels, Thomas Tapper, Arthur Farwell, John Russell Davidson, James Huneker.

## Theodore Habelmann to Teach During the Summer.

Theodore Habelmann, whose school of opera and singing is located at 909 West End avenue, has announced that he will teach all summer. Last week Mr. Habelmann received three more applications, so he will have a large and interesting class.

When pupils at the Habelmann School are ready to make their debuts, Mr. Habelmann has places for them abroad. Fourteen of his pupils are singing in opera houses in Europe. The managers over there, particularly in Germany, have learned to rely upon Mr. Habelmann's judgment. He is perfectly candid in telling pupils what he thinks of their chances for success, and with such a master, young singers know just how they stand.

There are few weeks in the year when Mr. Habelmann does not hear something about one of his pupils in the Old World. If nothing more, they write and assure him that they are grateful, for he not only taught them, but also helped them to make their public bows.

Recently Mr. Habelmann received a letter from Adele Stonemann, now in Berlin, in which she enclosed a newspaper clipping which commended her voice in a performance of a new opera, "Wer Führt die Braut Heim," libretto by T. Toll and music by P. Hassenstein. The Sänger Zeitung, published in Berlin, praises highly the beauty of her voice and her part in the performance. The young singer also received a most cordial letter from the composer, in which she was eloquently thanked for her share in making the opera a success. Herr Hassenstein referred to the charm of her voice. Miss Stonemann essayed the part of Marie in this lyric opera. As this was a new role, the young singer deserved all the more the commendation she received. Miss Stonemann studied two years with Mr. Habelmann, beginning with tone production, and when she made her debut she had twelve contralto roles in her repertory as a beginning.

In previous issues, THE MUSICAL COURIER has published interesting reports of other Habelmann pupils in Europe. Before the summer ends more good news will be announced.

Sembrich will not sing at the Vienna Opera this season.

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